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ABSTRACT

A music educator designed for elementary school students who were musically unskilled a curriculum that was based on the methods of Kodaly and Orff, the philosophy of Warrener, and traditional music education concepts. A heterogeneous group of 606 second- through sixth-grade students in 4 schools participated in implementation of the curriculum. Specific learning activities were to be taught progressively over a 2-year period and focused on such topics as note-reading, sight-singing, melody, rhythm, harmony, form, tone color, and major and minor scales. Materials written especially for the practicum included beginner and intermediate programs in notation-reading and sight-singing, and recorder performance programs for second and third graders. A teacher attitude measure was developed, as were six pretest-posttests designed to measure children's ability to pursue intermediate studies in elementary and high school instrumental and vocal music. A workshop was conducted to demonstrate appropriate teaching techniques to two additional music educators participating in the intervention. Evaluation focused on the first three quarters of the beginner curriculum in all three curriculum areas. Findings revealed generally positive intervention effects. Curricula and measures are provided with related materials in 22 appendixes. (RH)

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Improving Music Skills of Elementary Students with Notation-Reading and Sight-Singing

by

Mary H. Harding

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NOVA UNIVERSITY

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Improving Music Skills of Elementary Students with Notation-Reading and Sight-Singing

by

Mary H. Harding

Cluster XXI

A Practicum II Report Presented to the Ed.D Program
in Early and Middle Childhood
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Education

NOVA UNIVERSITY

1988

PS 017641

PRACTICUM APPROVAL SHEET

This practicum took place as described.

Verifier:
Penelope E. Lattimer, Ph.D.

Assistant Superintendent of Curriculum and Instruction
Title

New Brunswick, New Jersey
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June 23, 1988
Date

This practicum report was submitted by Mary H. Harding under the direction of the adviser listed below. It was submitted to the Ed.D. Program in Early and Middle Childhood and approved in partial fulfillment of the requirements for the degree of Doctor of Education at Nova University.

Approved:
Muriel L. Lundy
Muriel L. Lundy, Ed.D., Adviser

Oct. 27, 1988
Date of Final Approval of Report

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ABSTRACT

Improving Music Skills of Elementary Students with Notation-Reading and Sight-Singing. Harding, Mary H., 1988: Practicum Report, Nova University, Ed.D. Program in Early and Middle Childhood. Descriptors: Fine Arts/Music/Music Activities/Music Education/Musical Instruments/ Music Reading/Music Techniques/Music Theories/ Sight-Singing/Vocal Music.

This practicum was designed to create a program in notation-reading, sight-singing, and recorder performance for second through sixth grade students to enable them to pursue intermediate studies in elementary and high school instrumental and vocal music. The writer wrote a two-year developmental music curriculum for second through sixth grade students to be taught by music educators over four quarters of each school year. Six curricula were written including three beginner programs and three intermediate programs in notation-reading, sight-singing, and recorder performance for second and third grade students. The curricula encompassed the following areas of music education: the staff, time signatures, rhythm, rhythm score, notation, form, tonality, dynamics, music symbols, Italian music glossary, tone color, sight-singing solfege, simple phrases, melodies, arpeggios, major and minor scales, intervals, aural recognition of chords, chord progression, technical recorder skills, perform notation B, A, G, E, C^1, D^1, E^1 , D, F, C, F#, C#, B , express a story through recorder music, create and perform instrumental and vocal melodies and ostinato, and creative movement. The program was implemented through presentation of a music workshop by the writer as resource person.

The writer created the following six pretest-posttests to measure the children's ability to pursue intermediate studies in elementary and high school instrumental and vocal music: a beginner and an intermediate note-reading program for second through sixth grade children pretest-posttest and a beginner and an intermediate sight-singing program for second through sixth grade children pretest-posttest. The tests were designed to evaluate a demonstrated ability to read music notation and sight-sing simple melodies. The beginner recorder program for second grade children pretest-posttest and the intermediate recorder program for third grade children pretest-posttest measured performance skills. The music educator questionnaire was administered to the participating music educators to evaluate the teachers' demonstrating their willingness to attend and critique the workshop, teach the curricula in their classrooms, and critique its appropriateness for their children.

The results of the practicum were positive. Recorder achievement was higher than expected in all four schools. Sight-singing and note-reading achievement was lower than expected in two schools and higher in two schools. The music educator questionnaire was positive.

CHAPTER I

INTRODUCTION

Description of Community

The setting of the practicum was four urban elementary schools situated in a community of 41,000 people. The majority of the population was comprised of middle-class professional people. Approximately 20% of the population fell into the lower socioeconomic class. Urban development was improving the city. A major industry was expanding in this city. A developing corporation was emerging bringing to culmination major improvements in construction. New businesses were moving to town including a major hotel complex with banquet and conference facilities.

The middle-class population worked at the two hospitals, the corporate headquarters of that major industry, the state university, and the court house complex. The lower socioeconomic group worked in factories in the areas. Approximately 10% of the population was subsidized with public assistance. Improvements to homes through the federal housing redevelopment grants witnessed a rebirth in the community.

A ballet company, a symphony orchestra, and two professional theatres had located in the city. The university museum expanded. The community enjoyed a concert series and free concerts in the park during the summer months sponsored by the corporations and other institutions. The educational facilities expressed the multiethnic delineation of the population.

Author's Work Setting and Role

In addition to the writer, two music educators in two schools participated in this practicum. The writer was assigned to two schools; namely, school I and school II. School I included preschool through eighth grade totalling a student population of 268. Nine special education classrooms of neurologically impaired and trainable classified students were bused to this school. During the school year, special education students were mainstreamed into regular classrooms. Twenty-seven percent of the students who attended this school were Caucasian, 41% were Afro-American, 27% were Latin-American, and 5% were other. The majority of the students were from middle socioeconomic families. Thirty-seven students attended basic skills classes, and 84 of the students attended special education classes.

School II included preschool through eighth grade totalling a student population of 184. Three special education classrooms of emotionally disturbed, communications handicapped, and educable/trainable mentally retarded classified students were bused to this school. During the school year, special education students were mainstreamed into regular classrooms. Fifty-three percent of the students who attended this school were Caucasian, 31% were Afro-American, 12% were Latin-American, and other were 4%. The majority of the students were from middle socioeconomic families. Forty-eight students attended basic skills classes, and 33 students attended special education classes.

Music educator two was assigned to school III, which included preschool through eighth grade totalling a student population of 630. The school provided classrooms for bilingual kindergarten through eighth grade students. Forty students were placed in a port-of-entry classroom for preschool and kindergarten instruction. Five special education classrooms of perceptually impaired, neurologically impaired, and emotionally disturbed classified students were bused to this school. During the school year, special education students were mainstreamed into regular classrooms. Fifty percent of the students who attend this school were Latin-American, 46% were Afro-American, and 4% were Caucasian. The majority of the students were from lower socioeconomic families. One hundred students attended basic skills classes, and sixty students attended special education classes.

Music educator three was assigned to school IV which included first grade through eighth grade totalling a student population of 478. This school provided classrooms for the city demonstration day care school, gifted and talented (TAG) classes for third grade through eighth grade students, and also had bilingual first and second grade classrooms. Ten special education classrooms of perceptually impaired or emotionally disturbed classified students were bused to this school. During the school year, special education students were mainstreamed into regular classrooms. Sixty-four percent of the students who attended this school were Afro-American, 30% were Latin-American, 5% were Caucasian, and 1% was other. The majority of the students were from lower socioeconomic families.

ABSTRACT

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The results of the practicum were positive. Recorder achievement was higher than expected in all four schools. Sight-singing and note-reading achievement was lower than expected in two schools and higher in two schools. The music educator questionnaire was positive.

One hundred fifty students attended basic skills classes and 101 students attended special education classes.

The writer, music educator one, lived in the city for 22 years, and taught music in nine schools in this city and private students at her home. As a member of the Board of Directors of the Visiting Nurse Association, Parent Teacher's Association, and first president of the Friends of the Library, a commitment was made to community service. Educational credentials included a Bachelor of Music Degree in voice and a Master's Degree in Music Education from the Manhattan School of Music, and supervisory and principal certification from coursework at Rutger's University.

Teaching responsibilities consisted of 21 general music classes in school I, three days a week, and 13 general music classes in school II, two days a week. An emphasis was placed on the elements of music and music appreciation including ancient music, baroque, classical, romantic, and contemporary music. Latin-American and Afro-American music was studied as the young people shared each other's culture. Patriotic music was celebrated by all students. Career development offered opportunities in the performing arts, music retailing, music education, and music publishing.

A journal was kept by students in fifth grade through eighth grade in which the students analyzed, interpreted, notated, and responded to the music they heard weekly.

In school I, a Junior Chorus of 20 third and fourth-grade students, an Intermediate chorus of 20 fifth and sixth-grade students, and a Senior Chorus of 24 seventh and eighth-grade students performed a repertoire in two-part harmony. An International Night Concert, Winter Holiday Concert, an Afro-American History Concert, and a Spring Concert comprised the concert schedule of the three choruses. The choruses performed their winter and spring concert repertoire at two local hospitals, the university handicapped organization, and the senior citizen association of this city.

In school II, a Junior Chorus of 24 third and fourth grade students and a Senior Chorus of 24 fifth, sixth, seventh, and eighth grade students performed a repertoire in two-part harmony. A Winter Holiday Concert during which performance the entire student population of the school participated, an Afro-American History Concert, and a Spring Concert comprised the concert schedule of the two choruses.

School I and school II both celebrated Puerto Rican Discovery Day and American holidays in music, dance, and drama. All classes participated in the performances. Additional responsibilities included participation in the district Affirmative Action Committee and the Career Curriculum Committee.

Music educator two lived in a nearby community for 30 years, taught vocal and instrumental music in five schools in this city and private students at his home for 32 years. He was a church organist and choir director for 25 years. Educational credentials included a Bachelor of Arts Degree, a Master's degree in Composition, and Supervisory certification.

Teaching responsibilities consisted of 37 general music classes in school III. An emphasis was placed on the elements of music and music appreciation, Latin-American music, Afro-American music, sight-reading, and ear training. The recorder was taught to the special education students.

Four choruses performed a repertoire of choral literature in two-part harmony. Thirty students participated in the fourth grade chorus, 40 students participated in the fifth and sixth grade chorus, 30 students participated in the seventh and eighth grade chorus, and 25 students participated in the fourth, fifth, and sixth grade hispanic chorus. A Winter Holiday Concert, Afro-American History Concert, and a Spring Concert comprised the concert schedule of the choruses. In addition, a Puerto-Rican Discovery Day Program and a Latin-American Day celebration were additional musical presentations in the school. This teacher also presented special programs with classroom teachers when they requested his musical expertise. He was selected by his principal to participate in the curriculum development committee in this school.

Music educator three lived in a nearby community for 20 years and taught vocal and instrumental music in five schools in this city and private students at her home for 20 years. She was a church organist and choral director for several years. Educational credentials included a Bachelor of Arts Degree. She was studying for her Master's Degree in Education.

Teaching responsibilities consisted of 37 general music classes in school IV. The curriculum stressed the elements of music and music appreciation. Two choruses perform a repertoire of choral literature. Forty students participate in the Junior Chorus and 55 students participate in the Senior Chorus. A Winter Holiday Concert, Afro-American History Concert, and a Spring Concert comprise the concert schedule of the choruses as well as a Puerto Rican Discovery Day Program and a Latin-American Day celebration. This teacher also presents special programs with classroom teachers when they request her musical expertise. An after school program in creative writing was initiated by this teacher. Other responsibilities include membership in the district social studies committee, curriculum committee, career committee, and technology for children committee. She was selected as Teacher of the Year in the school district and received the Governor's Recognition Award.

CHAPTER II

STUDY OF THE PROBLEM

A study of the problem identified by the writer revealed the fact that the students lacked the skills in notation-reading and sight-singing to enable them to pursue intermediate studies in elementary and high school instrumental and vocal music. Consequently, the students remained beginner skilled vocalists and instrumentalists, unable to perform intermediate studies requiring sight-reading and notation-reading skills. The instructor spent the majority of the teaching period teaching note-reading, instead of the musical repertoire appropriate for intermediate students.

Elementary music educators taught topics in music including rhythm and melody. A developmental program of music education for second grade through sixth grade students did not exist.

Documentation of the problem consisted of a written statement by the high school choral director and the high school band director/Coordinator of Music, which clarified that the students lacked the skills, in notation reading and sight-singing, to enable them to pursue intermediate studies in elementary and high school instrumental and vocal music.

An analysis of the causes addressed several issues, most importantly, the fact that a developmental music curriculum for second through sixth grade students had never been written for the school district.

The final section of this chapter discusses the relationship of the problem to the literature. A review of the literature reveals the stages in child development wherein concepts in music education can most effectively be comprehended by the child. The importance of early training in sight-singing, notation-reading skills, and learning to play the recorder in the second grade is stated. The relationship between eyesight and musical ability, development of sight-reading skills, guidelines for instructors, summer fine arts programs, and teacher attitude stress early experiences in sight-reading. The literature clearly expressed the fact that early experiences in sight-singing, notation-reading skills, and learning to play the recorder in the second grade were necessary skills to develop musicianship.

Problem Description

A problem existed in the writer's situation concerning students lacking the skills in notation-reading and sight-singing to enable them to pursue intermediate studies in elementary and high school instrumental and vocal music. Children came to vocal and instrumental class from a varied background of musical experiences. The children lacked experiences in recorder instruction, sight-singing, and notation-reading.

If the problem disappeared and everything were the way the writer wanted it to be, the children would be able to read and perform notation and sight-sing as they advanced to intermediate music studies. More children would participate in band and chorus. The children would be able to perform the traditional elementary and high school instrumental and choral music. Students would be able to pass the qualifying exams including sight-reading notation, sight-singing, scale proficiency, and performance to enable them to participate in the all-state band and chorus.

Children are unable to read notation and sight-sing in the elementary and secondary school. Many children performed music that had the names of the notes and instrumental fingerings written under the notes. There was no assimilation of concepts causing a lack of improvement in performing music. Many students remained in the first book of band studies and did not progress to the second book. They were neither able to perform scales nor to advance to the point that they could participate in the band or read choral music written in two-part harmony. Rote teaching methods were often used. The high school band had diminished to four members. No students in band or chorus participated in the all-state band and chorus.

Music educators followed a list of topics to be taught on specific grade levels. A developmental music curriculum setting forth objectives, activities, and evaluation criterion had not been written for the school district. A class in a school may be taught the recorder. The TAG classes, some special education classes, and a third grade class were taught recorder if the music educator decided to teach the particular class. A consistent program for musical development was not followed.

The problem was that the students lacked the skills in notation-reading and sight-singing to enable them to pursue studying intermediate elementary and secondary vocal and instrumental music.

Problem Documentation

The local problem was proven to exist through a written statement signed by the high school choral director and the high school band director/Coordinator of Music clarifying that the students lacked skills in notation-reading and sight-singing to enable them to pursue intermediate studies in elementary and high school instrumental and vocal music (see Appendix A).

Elementary and secondary choral and instrumental music educators weekly taught the children the names of the notes. Skills in note-reading and sight-singing had not been assimilated within the child's cognitive domain. Consequently, the students remained in the beginning instruction books in instrumental music and sang "partner" style harmony in which the same melody was sung by both soprani and alti a measure apart. Two-part harmony traditionally involves the soprani and alti singing a different line of music. Elementary senior choruses of seventh and eighth grade students traditionally sing three-part harmony.

Causative Analysis

An analysis of the problem brought forth several causes. No music curriculum setting forth objectives, activities, and evaluation criterion existed. Music educators presented prescribed music topics. The educators selected topics stylistically establishing their concept of what a "curriculum" should be. Many teaching styles were represented from traditional styles of singing from a music text, to the Orff method and the Kodaly method. The majority of the teachers taught music in this district for 20 years. They had always presented topics in music education which they personally believed were appropriate for their students. No prescribed format was ever mandated in this school district.

Vocal instruction at the elementary level did not include a developmental curriculum in notation-reading and sight-singing. Students learned the names of the lines and spaces on the staff but lacked the skills to recognize visual intervals expressed with vocalization. Experiences in singing scales was lacking as expressed during auditions for the All-City Chorus in this city several years ago. The students neither sang solfege nor sang in tune using loo or ah vowel sounds.

Instrumental music instruction during the school year traditionally began in late September and concluded in early June. Instrumental music educators presented the program to the students in their homeroom during the first week of school in September.

Permission slips to participate in the instrumental program were sent home for parental signature and returned to school. Instruments were assigned to individual students and distributed through September and into October. Instruction concluded in early June.

Note names and instrumental fingerings were often written under music notes. Students cannot spend the time looking at a note name, comprehending the fingering necessary to sound the pitch, and then sound the pitch in an effort to create music. The mechanical skills must become second nature, a spontaneous reaction to visually recognizing a given note.

Children did not commit themselves to practicing their instruments at home. Often instruments remained in school overnight and through weekends. Students frequently forgot to bring their instrument to school the day they were scheduled for a lesson. Often classroom teachers were uncooperative in not allowing a student to come to a lesson because another activity was taking place in the student's classroom which the teacher believed should take precedence.

A summer fine arts program including instrumental and vocal instruction existed in this school district fifteen years ago. During that time, the band flourished with a band population of 80. Cut backs in funding eliminated the summer program. Therefore, no instruction was given to students during the summer months.
Four students had signed up for the high school band this September. Students were financially unable to study music privately.

The Related Literature

The ability to sight-read notation, sight-sing, and perform on the recorder beginning in the second grade are skills necessary for the child to develop his/her musical potential. A review of the literature lent credibility to the problem area as a significant area of inquiry. This was an important issue because music has a great impact on an individual's life during the early childhood and elementary years.

The following literature review set forth findings that children can begin note-reading around the second grade. The introduction of simple melodic instruments and, later, band and orchestral instruments can occur on a note-reading basis around the second grade. Research stated that sight-singing skills were imperative for musicianship to develop. The relationship between eyesight and musical ability, pitch discrimination, development of sight-reading skills, guidelines for instructors, summer fine arts programs, and teacher attitude stressing early experiences in sight-reading all led to competency in music. The various aspects of learning in the within research included the biological, psychological, sociological, and philosophical domains.

Madsen & Geringer (1983) stated that not only was the development of attentive listening skills important to music education, but that attention was considered a prerequisite or initial event of any type of learning. The early development of attentive listening habits and skills was the first step toward continued music learning and appreciation.

Wilson (1986) stated that sight-reading was the ability to look at a musical score and tell what's on it. This required an understanding of musical notation (key signatures, note values, note positions on the staff, musical meter, and musical theory). Writing music helped to develop this ability.

The eye takes in groups of notes according to their musical relationships instead of one at a time. Musical analysis was the art of seeing which allowed you to hear music in your head.

Sight-playing had to do with the ability to execute what was on the page with whatever muscular responses were required to get sound out of an instrument. Proficiency in sight-playing was related to economy of eye movements in which one keeps his/her eyes on the music and doesn't shift his/her gaze back and forth between the keyboard and the music.

Rhythmic notation was learned by the beginner student by computing fractions and then by assessing his/her auditory timing system by clapping or saying the sounds rhythmically. The musician behaved as though he/she had heard the rhythmic sequence and was imitating it.

Middleton (1984) stated the inability of many choir members to sight-sing simple music. The knowledge of music symbols and an awareness of stylistic requirements encompassed music-reading literacy with a strong emphasis on pitch and rhythm.

Competency in music reading skills was the responsibility of choral directors and choral music teachers from the middle grades on up. Rote learning was the initial learning experience but it need not remain the only means of instruction. Tonal and rhythmic vocabularies should be provided. Rhythm must begin with a definition of measure signatures within an experience of $\frac{2}{4}$, $\frac{3}{8}$, $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{6}{8}$. Note values and subdivisions of notes were experienced as were oral counting skills. Note reading should be exercised every day. Rote teaching robbed the student of a lifelong independence in music reading.

During the early stages of music learning, movable DO or numbers were especially effective. A melody was studied and read in four ways. One counted the rhythm in a speaking voice, sang on pitch with the English letter names, and sang/counted on pitch using the rhythmic vocabulary. Advanced students sang with the fixed DO syllable. Solfege was recommended as the best method for attaining the preferred vocal characteristic and ease of singing.

Daniels (1986) studied relationships among selected factors and the sight-reading ability of high school mixed choruses. Factors in four general categories were considered in relation to sight-reading ability; namely, the school, the music curriculum, the chorus teacher, and the individual characteristics of students in the chorus. The sample included 20 senior high school select choruses involving 800 students in four southeastern states, varying according to size, urban-rural setting, and socioeconomic level and ethnic background of students.

Daniels concluded that the best predictors of sight-reading ability were the ethnic composition of the school, a large percentage of choir students who had a piano in their home, a school in a rural setting, an occasional use of rote procedures to teach music, a large percentage of choir students who participated in All-state Chorus, a large proportion of choir students with experience playing a musical instrument, a large high school, and a chorus teacher who believed the development of sight-reading ability was an important objective for the high school chorus.

The highest achievement came from large rural predominantly white schools. These students represented a higher socioeconomic bracket, and were more likely to have been afforded opportunities for musical enrichment, and to have come from homes with environments more conducive to achievement in music. Of greatest significance to the development of sight-reading ability among students was the attitude the teacher brings to the teaching of sight-reading through the belief the students should learn to read music.

Kowalsky (1986) stated the relationship between eyesight and musical ability stressing the ability of visual therapy to improve reading speed and comprehension. An enormous amount of information can be identified and processed in one glance. Through concentration, one drew into oneself implying effort and tension with energy. Attention caused one to move toward something outside one's self, requiring less effort, and was closer to a state of being.

The music student was asked to put one's attention on the task rather than concentrating on it. Many students who read note by note played wrong notes, lost their place on the page, skipped lines, had trouble sight-reading, and continually stopped for mistakes. They were unprepared for what was coming next. Skills must be developed to train a person not only to read ahead, but to develop the skill of focusing the eyes directly on the part of the page that will give him/her the information at the exact moment he/she needs it.

Several methods to train students to look ahead have been successful. Covering the measure the student was playing with a piece of paper, which forced the student to focus his/her eyes on the beginning of the next bar, helped train the student to look ahead. The teacher continued to cover the bar being played moving the paper across the music at a speed determined by the student's ability and the tempo of the music. The teacher stayed a beat ahead of the player, an entire measure, or a phrase. The student's speed or slightly faster set the pace for the teacher, who presented a challenge to the student as he/she pushed him/her ahead.

A tachistoscope, which flashed visual material for a pre-determined time period, usually between 1/20 to 1/150 of a second trained a student to understand a word or entire phrase at a glance. It developed the comprehension of musical notation which enabled a student to direct his actions in playing.

Peripheral vision, a consciousness of everything not the object specifically being attended to, must be developed. Increasing peripheral awareness while playing maximized one's playing ability.

Tension built in a person who attempted to block out everything but the music as he/she read with tunnel vision. One was able to thereby increase one's peripheral awareness while playing and avoid stress.

Expanding the space one perceived also expanded the attention and peripheral awareness of students through focusing on distant objects while playing. One did not concentrate on the object, but directed his/her attention to it. These methods created a relaxing effect that allowed a more efficient use of mind and body encouraging students to improve performance skills they already possessed.

Walker (1987) stated that under certain conditions, humans can discriminate differences in frequency with both simple and complex stimuli. The difference between frequency discrimination and the trained musicians' auditory skills was studied. Two hundred children were tested. The children were 10 to 11 year olds and 15 to 16 year olds.

They were musically trained in an urban environment, musically naive in an urban environment, invited children in a small township in northern Canada, Indian children on an Indian reserve in northern British Columbia, and Indian children from a different tribe in East Brunswick, Columbia. The invited and Indian group had received little musical instruction in the western sense and were considered compatible in this respect to the musically naive urban children. No evidence was found of the influence of cultural environment on the tasks performed.

Walker (1987) concluded that musically trained children are more likely to favor a visual response to pitch which comprises movement along the vertical axis than non-trained children, whether auditory stimulus or glide stimulus was presented. Teaching pitch involves far more than mere discrimination of pitch differences. Learning the concept of pitch as applied to western musical practices involves identifying movement as being up or down along some kind of vertically placed tonal ladder.

Wright (1984) stated his awareness of a decline in sight-reading skills at all levels from elementary grades through college. The reasons for the decline included depending on recordings which limited the students' reading and interpretive skills, collecting trophies from successful competitions in which pieces were drilled all year rather than playing various styles in music, and rote teaching which did not allow a person to develop reading skills. Singing parts for students also prevented students from thinking and learning to read. Players sang their parts.

Sight-reading guidelines began with reading the title and name of the composer to allow a student to know what to expect in the music. Sections of the music posing a particular challenge were reviewed with the students before they began playing. Tempo markings and style markers helped players realize the style or mood of a composition.

Students were helped to understand keys and rhythms by practicing scales in all keys. The students were helped to learn to play the correct notes when sight-reading. Students spontaneously fingered music correctly in a specific key.

Key words were recognized such as da capo, coda, and repeat signs. Reading through the piece mentally, singing the piece, and finally playing the piece insured success. Adjustments should be made while playing and especially looking ahead glancing at the notes in the next phrase should occur. Watching the conductor was important as students learned conducting gestures, provided the cues for tempo, dynamics, and styles. Sight-reading at home was taped so that the teacher could check the music for accuracy. Students continued to play a piece and not stop if an error occurred. The student strove to play the piece from beginning to end with the fewest number of mistakes possible.

Students were able to remember all of the indicated details after going through the music mentally and putting the piece out of sight. Through sight-reading, a player's knowledge of music was expanded.

Grutzmacher (1987) investigated the relationship of tonal pattern instruction to tonal concept development and performance achievement of beginning instrumentalists. Forty-eight fifth and sixth grade students studying brass or woodwind instruments in three elementary schools in the same school system were the subjects.

Grutzmacher (1987) concluded that instruction using tonal pattern content presented through harmonization and vocalization activities improved the melodic sight-reading skills of beginning band students significantly more than a traditional method in which notes were individually identified directly from notation and without harmonization and vocalization activities.

Solomon (1984) stated that during the early stages of playing, good sight-reading began as directors stressed fundamentals on a daily basis. A system of counting rhythm patterns was learned and used consistently. Sight-reading was a fundamental that was incorporated separately or as a part of the warm-up routine into every rehearsal. Sight-reading was a 16-bar exercise in which the student aimed for accuracy, dynamic content, balance, and blend. Reading above the notes and under the notes was taught to the youngest student. Most importantly, they were taught to read ahead as they played at the correct dynamic level.

Solomon (1984) presented guidelines for instructors. An instructor learned and taught a system of counting and used it every day. He was proficient at sight-singing in the correct key. The initial pitch was found on the piano or pitch pipe as a matter of routine during rehearsals. Scanning the music before performing it for key changes, tempo changes, meter changes, fermatas, style changes, and major dynamics became a routine in class and at home.

A student pointed to each key signature and time change as the instructor talked about them. As the rhythms were reviewed, the other students silently fingered the notes. Key recognition was reinforced as students fingered the sharps and flats one at a time as they appeared in the key signature. One student pointed while the others fingered the accidentals.

Groups of students who read well responded to a calm and controlled pace or explanation that spelled out detail in clear, concise terms. Conducting through an explanation set tempo calling attention to rehearsal numbers, dynamic changes, key signature changes, and other pertinent details. An opportunity for students to ask questions was scheduled. Sight-reading was accomplished on a daily basis.

Mills (1986) stated the importance of musical opportunities for students in secondary school during the summer through a program created by the New York State Summer School of the Arts designed for the most talented secondary students. Students were exposed to new experiences, people, art, and ideas. Learning experiences involved an assimilation of techniques and philosophies to aid one in his/her professional career. One also learned from interacting with peers, by eating, sleeping, working, playing, talking, and thinking with different people. One was able to overcome the fear of the unknown so that understanding and respect followed.

Miller (1980) stated that children looked to actively explore and understand their musical environment. Their interest in sounds, qualities of the voice, and musical instruments had long justified the inclusion of music in the elementary curriculum. Children were constantly enveloped in music. These early years from two to eight represented the chief opportunity to have a person's musical potential influenced.

Hedden (1981) stated that music preference became basically set by the age of ten. Musical selections introduced a child to certain musical concepts including staccato, articulation, or syncopation for aural recognition were analyzed to discover when and where they occurred in the music and what instrument or voice used it.

Piaget (1952) identified four stages of cognitive development, during which time an individual accomplished skills to allow him to enter the next stage. Piaget called the third stage the concrete operations period. It began at approximately age seven and lasted until about age eleven.

Warrener (1985) stated the individual's music ability made rapid gains during the concrete operations period. From concentrating solely on melodic and rhythmic aspects, one progressed to a perceptual ability to interpret and analyze the musical sounds that he/she heard. A unique and characteristic sound was attributed to voices and instruments. The specific voice or instrument was logically connected to the sound (the concrete stimuli). A child recognized changes in the tonality of a song to which he/she was listening. Recognition of key changes began comprehending melodic direction and rhythmic characteristics.

A strong sense of melody was established. He/she was capable of singing a song through without changing keys and conserved the melody in his mind despite any changes that it might receive. One was able to recognize that a tune was the same in spite of changes brought upon by melodic augmentation or diminution, different harmonizations, a new modality, inversion of certain notes, rhythmic alteration, or other variations. Melody was so ingrained that he/she was capable of holding on to it in a round against other dominant voices, and eventually, as a descant line in two-part music. The vocal potential of the child was enhanced by an increased range, which encompassed an average two octaves by third grade.

The individual was able to appreciate fully the many different elements that made a musical selection unique by being conscious of the harmonic colorings, counter melodies, dynamic manipulations, or instrumental shadings through decentralization. The ability to concentrate on non-dominant aspects of the music stimulus as well as the prominent feature allowed the individual to obtain a broader awareness of the music to which he/she was listening.

The potential for interpreting musical symbols, responding with physical movements, and analyzing the sound produced all at the same time rested within the child. Therefore, the introduction of simple melodic instruments and, later, band and orchestral instruments can occur on a note-reading basis around the second grade.

Basic concepts of tonality and rhythm matured and listening perception began, the core of musical aptitude. Children were introduced to songs of different modes. Musical experiences included a variety of melodic instruments; namely, recorder, bells or piano, as well as vocal music. Independent vocal experiences with the child not relying on the piano, other melodic instrument, or teacher's voice for more than the starting note of a song was important. The same song was sung in several keys depending upon the child's singing range. Singing rounds developed vocal independence which were replaced by harmonic part-singing.

A variety of meters and rhythms of advancing difficulty were incorporated in the lesson whether it was sung, listened to, or played. The student generally preferred the music with which he/she had positive experiences. Music from classical, folk, jazz, or country were presented to broaden the child's concept of the world so that the impact of rock music heard on television and radio was not the only influence in music upon the child's world.

Warrener's (1985) presentation encouraged the development of interpreting musical symbols, responding with physical movements, and analyzing the sound produced simultaneously rested within the child. He stated that simple melodic instruments and, later, band and orchestral instruments occurred on a note-reading basis around the second grade. Independent vocal experiences in various tonalities were stressed.

Results of studies concerning the implementation of these specific methodologies were not available from a review of the literature. The literature stressed the importance of developing skills in sight-singing, notation reading, and recorder performance at an early age. However, research studies in music education pertaining to achievement as a result of a specific methodology expressed in sequentially developed curricula was lacking.

Warrener (1985) structured his methodology to allow the child to totally emerge himself/herself in music through experiences in tonality, melody, harmonic colorings, simple melodic instruments, band, and orchestral instrumental performances based on note-reading skills taught around the second grade, listening, variety of meter, various styles in music, and physical movement.

The writer's proposed activity was the creation and implementation of a beginner and intermediate notation-reading program for second through sixth grade students, a beginner and intermediate sight-singing program for second through sixth grade students, and a beginner and intermediate recorder program for second and third grade students. It was written specifically for the music educators in this school district. A music workshop for the participating music educators was presented by the writer as resource person. Sight-singing, notation-reading, and recorder techniques were demonstrated by the writer. The teachers participated in all of the activities presented.

In summary, a review of the literature set forth various methods of helping children attend to the musical task presented. The concrete operations stage in child development determined the music curriculum of young children. Various methods of helping children attend to the musical task presented were set forth. Competencies in sight-singing and note-reading skills must have begun when the child was in second grade. The recorder should also have been studied by students beginning in second grade. Daily lessons in sight-singing and notation-reading were stressed.

CHAPTER III

ANTICIPATED OUTCOMES AND EVALUATION INSTRUMENTS

Statement of General Goals

The writer's first goal was second through sixth grade student achievement of skills in note-reading. The second goal was second through sixth grade student achievement of skills in sight-singing. The third goal was second and third grade student achievement of skills to perform on a recorder enabling the students to participate in the fourth grade chorus and instrumental program.

Behavioral Expectations

Objective One: Seventy-five percent of the students were to demonstrate that they had achieved 80% of the notation-reading objectives to study intermediate music in elementary and secondary school, as was evaluated through a pretest and a posttest administered during the beginner implementation period and a pretest and a posttest administered during the intermediate curriculum implementation period together with a check list of music competencies identified as beginner competencies in notation skills and intermediate competencies in notation skills.

Objective Two: Seventy-five percent of the students were to demonstrate that they had achieved 80% of the sight-singing objectives to study intermediate music in elementary and secondary school, as was evaluated through a pretest and a posttest administered during the beginner curriculum implementation period and a pretest and a posttest administered during the intermediate curriculum implementation period together with a check list of music competencies identified as beginner competencies in sight-singing skills and intermediate competencies in sight-singing skills.

Objective Three: Seventy-five percent of the students were to demonstrate that they had achieved 80% of the recorder objectives to participate in the fourth grade chorus and instrumental music program, as was evaluated through a pretest and a posttest administered during the beginner curriculum implementation period in second grade and a pretest and posttest administered during the intermediate curriculum implementation period in third grade together with a check list of music competencies identified as beginner competencies in recorder skills and intermediate competencies in recorder skills.

Objective Four: One hundred percent of the participating music educators were to attend the workshop and evaluate the workshop as helpful to their teaching skills in 100% of the suggested activities, as evaluated through the music educator questionnaire.

Evaluation Instruments

A beginner note-reading program for second through sixth grade children pretest-posttest (see Appendix B), a beginner sight-singing program for second through sixth grade children pretest-posttest (see Appendix C), and a beginner recorder program for second grade children pretest-posttest (see Appendix D) was administered to the students at the beginning and conclusion of the implementation period. The intermediate note-reading program for second through sixth grade children pretest-posttest (see Appendix E), the intermediate sight-singing program for second through sixth grade children pretest-posttest (see Appendix F), and the intermediate recorder program for third grade children pretest-posttest (see Appendix G), although not administered, are set forth in this practicum as the second step in the developmental sequence of achieving competency to pursue intermediate studies in vocal and instrumental music. They are fully described for the reader (see Appendix H).

The beginner notation-reading program for second through sixth grade children pretest-posttest pertaining to a given staff consisted of ten statements which required a written response. The student divided the staff into two measures with a bar line, placed a G clef and a time signature on the staff, and a whole note in each measure. Space notes and line notes were circled from the music alphabet, and time signatures were circled. Form, completing a measure of music, and phrasing were identified by the student.

The beginner sight-singing program for second through sixth grade children pretest-posttest consisted of ten vocal instructions including singing a given phrase and a given melody in the key of C Major. The students sang a major scale and a minor scale on loo. Arpeggiated chords were sung; namely, C Major, G Major, D Major, A Major, and F Major. A major third, minor third, major sixth, minor sixth, and perfect fifth were sung from middle C.

The beginner recorder program for second grade children pretest-posttest consisted of the student demonstrating correct playing habits; namely, posture, holding position, embouchure, breathing, tonguing, tone production, and intonation. Three phrases were performed in the key of G Major within the time signatures of C, $\frac{3}{4}$, and $\frac{4}{4}$. Notation set forth in the objectives was included in the melody; namely, B, A, G, C^1, D^1, and E.

The writer created the beginner and intermediate notation-reading program for second through sixth grade children pretest-posttest, the beginner and intermediate sight-singing program for second through sixth grade children pretest-posttest, and the beginner recorder program for second grade children pretest-posttest and the intermediate recorder program for third grade children pretest-posttest because no other tool for evaluating a student's achievement of the objectives presented in the curricula emerged from a review of the literature. The pretest-posttests were administered by the music educators to each child in ten minutes. The childrens' musical achievement was evaluated by their demonstrated knowledge about the staff, musical symbols, note values, names of space and line notes, key signatures, form, ability to sing major and minor scales and arpeggios, intervals, phrases and melodies, and the ability to read notation and perform given melodies.

The beginner notation-reading program for second through sixth grade children checklist (see Appendix I) and the intermediate notation-reading program for second through sixth grade children checklist (see Appendix J) included the objectives in notation-reading. The beginner sight-singing program for second through sixth grade children checklist (see Appendix K) and the intermediate sight-singing program for second through sixth grade children checklist (see Appendix L) included the objectives in sight-singing. The beginner recorder program for second through sixth grade children checklist (see Appendix M) and the intermediate recorder program for second through sixth grade children checklist (see Appendix N) included five simple melodies for the student to read notation and perform on the recorder within beginner and intermediate recorder competency skills. Individual student progress was documented by the writer to indetify the achievement level of each student in her two schools, which documentation provided an instant survey of student achievement of the objectives in planning lessons. The two music educators chose not to use the checklists.

The music educator questionnaire was administered to the participating music educators at the conclusion of the implementation period to evaluate the teachers' willingness to attend and critique the workshop, teach the curricula in their classrooms, and critique its appropriateness for their children. The questionnaire consisted of nine written statements pertaining to the workshop. The music educators responded to each question based on a five-point scale indicating agree, agree most of the time, agree sometimes, agree almost never, and disagree (see Appendix O). The amount of time spent teaching the curriculum, the length of each lesson, problems encountered during class lessons, unexpected events, and suggestions for additional activities and improvement in the curricula were tallied and reported.

The writer created the music educator questionnaire because no other tool for evaluating a music curricula and music workshop for implementing the curricula emerged from a review of the literature pertaining to notation-reading, sight-singing, and recorder performance skills. Many variables influence a music teacher's desire and ability to teach a music curricula. The success of the project depends upon the time devoted to teaching the curricula. One must carefully consider the many responses to all of the questions presented.

All of the results collected were expressed in percentages on a bar graph. An analysis of the results allowed a comparison of the anticipated achievement with the documented achievement through graphing each measured item. The activities measured in the beginner notation-reading program for second through sixth grade children pretest-posttest included correct responses to statements about notation, rhythm, form, and phrasing. Activities measured in the intermediate notation-reading program for second through sixth grade students pretest-posttest included correct responses to statements about a given melody consisting of notation, time signature, rhythm, the names of lines, and spaces.

The activities measured in the beginner sight-singing program for second through sixth grade students consisted of singing a major scale, minor scale, arpeggiated C Major chord, G Major chord, D Major chord, A Major chord, F Major chord, intervals, a phrase, and a melody to sing. The activities measured in the intermediate sight-singing program for second through sixth grade students consisted of singing a major scale, minor scale, C Major scale, aural identification of I chord, IV chord, and V chord when played on the piano, intervals, singing a phrase with letter names and singing solfege, and singing the V chord and the V^7 chord.

The beginner recorder program for second grade children activities measured included the correct playing habits in posture, holding position, embouchure, breathing, tonguing, tone production, intonation, and three simple phrases for the students to perform. Activities measured in the intermediate recorder program for third grade children consisted of two given melodies to play stressing note reading, tonality, sharps, flats, and phrasing.

Items measured in the music educator questionnaire included willingness to attend the workshop, critique the workshop, evaluate the curricula, and a critique of the appropriateness of the curricula for their children. The achievement levels for each item evaluated by the music educators were expressed in percentages. Success of the interaction of the teachers with the students were available for analysis through these percentage figures. The amount of time spent teaching the curricula, the length of each lesson, problems encountered during class lessons, and unexpected events were interpreted with the findings.

Graphing the percentages of achievement allowed the writer to make judgments in regard to achievement of objectives. Percentages were compared to ascertain achievement as expressed in the Behavior Expected section of this chapter. Clearly, success as well as areas in need of improvement was discernible from a perusal of the bar graphs, and future planning of music education curricula for the district will be guided by the results of this project. Hopefully, the writer's elementary music education curricula will be adopted by the Board of Education of her school district as the music curricula because of the success of this project.

CHAPTER IV

SOLUTION STRATEGY

The literature expressed various educator's beliefs regarding music education and curricula which has been developed in school systems throughout this country, Canada, and Australia. The need for developing skills in sight-reading notation, sight-singing, and performance on recorder was addressed by music educators. However, it was interesting to note that the reason for the curricula being written was not stated in the curricula. State funding for sponsoring a program appeared to be an impetus for bringing a music program to the children. Often a school district developed curriculum but neither included an evaluation of the curriculum for publication nor did it publish any results of the project, problems encountered during implementation, or suggestions to improve its effectiveness. No school district identified its curriculum as a solution to a problem in student achievement of music objectives.

The curricula in the literature was presented in recognition of the ability of music to foster social skills, motor skills, develop creativity, music skills, enjoyment, for developing a love for music, and music participation to continue throughout life.

The curriculum included music education as an integral element and set a precedent in encouraging a commitment to music education for children.

The writer believed a solution based on stated music education concepts derived from a review of the literature rather than a particular curriculum would solve the problem that the students lacked the skills in note-reading and sight-singing to enable them to pursue studying intermediate elementary and secondary vocal and instrumental music. The curricula from the literature search did not delineate the setting or the student population for whom it was written.

Discussion and Evaluation of Solutions

Several solutions were tried by educators in creating a music curriculum for their students. Ely (1977) set forth a curriculum for teaching gifted children music in the first through the sixth grade. She stated that young children loved to sing songs about their games, pets, and friends especially through dramatizations. Children were encouraged to explore and participate when they had successful experiences in singing the descant of a song, performing on an instrument, or sharing original ideas in movement to music. Children were stimulated to respond to their environment through participating in creative activities, selecting songs and recordings, experimenting with instrumental sounds, solving problems in music, and being involved in committee jobs arising in classroom productions.

Children should be treated fairly in allowing all children an opportunity to play the introduction to melodies and accompaniments on tonal instruments. In music class, the children worked together for a common cause leading to mutual enjoyment and learning. They enjoyed teaching each other.

In the *Zoltan Kodaly Choral Method* (1963) the learner accomplished musical literacy through a developmental study of reading notes called solfege. Ely stressed the Kodaly system for teaching children music. All cultures found basic principles of the Kodaly system acceptable for their children. Early songs were introduced about play that were pitched within the natural range of children's voices and consisted of tones of a familiar scale. Teaching note-reading through aural-visual association and training the child's ear was achieved. A progression of teaching children from the familiar to the new took place. From music of the child's culture to the expansion of musical scope and horizons, one's musical world was developed. Kodaly's methodology was presented in the form of vocal exercises wherein the student developed the ability to read music through solfege singing of pitch and rhythm.

Rayner (1984) set forth a program for small schools in Australia stressing the Kodaly methodology. Learning objectives in melody, rhythm, ear training, listening, part work, and form were set forth. Simple tunes should be presented for recorder giving attention to dynamics and expression. Daily lessons throughout the week implemented the curriculum successfully.

In *K-6 Music* (1978), the Board of Education of Manitoba, Canada prescribed a curriculum stressing rhythm, melody, harmony, form, and tone color. It was a developmental program. The students read simple melodies from notation and participated in listening experiences and tone color identification. They experienced the relation between music and movement.

A variety of percussion and simple melodic instruments, recorders, were studied. Simple musical phrases or compositions were written by the students. A wide variety of songs with increasing ability to project a good vocal sound was presented. Participation in numerous musical groups and activities generated by school music programs was encouraged.

Parental support was important to the success of the program. Pleasure derived from music, developing self-esteem, and opportunity for self-expression through group participation were stated goals.

Orff's (1982) methodology in music education stressed movement and speech, pentatonic scale experiences, extensive use of speech patterns and ostinati, movement, improvisation, and playing simple instruments. The prime goal was to promote creativity, and provide a strong pedagogical base built on rhythm, melody, and harmony. A minimum of 90-100 minutes per week in instruction was necessary for a meaningful program in music education for children to be accomplished.

Giles (1982) stated the importance of the recorder as a tool to teach children to read music and help them develop rudimentary skills for band instruments, as well as introducing them to a folk instrument they can continue playing throughout life. Mixed ensembles were encouraged in which the recorder was used with other folk instruments.

Intonation was improved in the ensemble and the teacher could circulate from ensemble to ensemble, checking fingerings, breath support, and other problems that may arise. The children enjoyed the sound of the ensemble and hopefully will participate in ensemble work outside of class. A variety of literature can be learned in ensemble playing, and there is more opportunity for improvisation.

The ensemble should consist of one or two recorders, one or two melodic instruments such as melody bells, guitar, or autoharp, and percussion instruments. Ostinati and rhythmic motives will be accomplished quickly. Through playing and improvising in pentatonic, the students will gain skills necessary to write their own arrangements. The students will be secure playing melodies and countermelodies together. Skill in playing accidentals will enable the student to improvise on the whole-tone scale as well as major, minor, and modes. Aural experiences will help the students to learn. Training in aural skills is important for success. The one-to-one technique will enable students to develop oral skills.

In summary, the stated solution of a sight-singing, note-reading, and recorder program was based upon a literature search. The methodologies of Kodaly (1963) and Orff (1982), and traditional concepts in music education were the foundation of the program. Ely (1978) presented a curriculum for teaching the gifted and talented children through movement, voice, and instrumental opportunities. An Orff (1982) and Kodaly (1963) program stressed vocal and instrumental opportunities in sight-singing, note-reading, and in recorder proficiency. Rayner (1984) also set forth a program based upon the Kodaly methodology. In K-6 Music (1978), a developmental program with experiences in reading simple melodies from notation, listening, movement, voice, and writing music was presented. Giles (1982) stated the recorder was an important tool to teach children to read music through ensemble playing and developing rudimentary skills for barred instruments. This project implementation in four schools in the district created musical achievement among the children to develop their musical aptitude to its total ability.

Description of Selected Solutions

The solution to the problem that the students lacked the skills in note-reading and sight-singing to enable them to pursue intermediate studies in elementary and high school instrumental and vocal music, was found in the development of a beginner note-reading program for second through sixth grade students (see Appendix P), an intermediate note-reading program for second through sixth grade students (see Appendix Q), a beginner sight-singing program for second through sixth grade students (see Appendix R), an intermediate sight-singing program for second through sixth grade students (see Appendix S), a beginner recorder program for second grade children (see Appendix T), and an intermediate recorder program for third grade children (see Appendix U), collectively identified by the writer's school district as the Elementary Music Curriculum.

The writer created a curriculum in music for the second through sixth grade students of her district and a workshop was presented by her as resource person. The curriculum was created for the entire school year. However, for the purpose of this practicum, three quarters of music study was evaluated; namely, quarter one, quarter two, and quarter three of the beginner note-reading program for second through sixth grade students, the beginner sight-singing program for second through sixth grade students, and the beginner recorder program for second grade children.

The curricula and implementation of the curricula through a workshop solution was aimed at developing competency in the ability to read music notes, sight-sing melodies, and achieve recorder competency in order to pursue intermediate studies in elementary and high school instrumental and vocal music. This solution was the most appropriate because it was developmental in sequence beginning in second grade during the concrete operations period.

A review of the literature had not discovered research stating how people had solved a similar problem. Various methodologies were stated to accomplish the goal of learning to sight-read and sight-sing music. However, no authors reported any results of specific research projects to which they applied their methodology.

The children in the writer's school district learned music predominantly through rote teaching methods, learned note values, the names of notes placed around lines and in spaces, and enjoyed participating in music class on rhythm instruments and Orff instruments (barred instruments of metal or wood pitched within the range of soprano, alto, tenor, and bass) when the opportunity was presented in the classroom. They were enthusiastic about participation in chorus and band.

Warrener's (1985) concepts particularly appealed to the teaching style of this school district's music educators. He did not propose a curriculum, but realistically addressed the method of teaching as a format to be considered by the educator. The writer believed the concepts presented could be mastered by the music educators in her school district.

The writer experienced Warrener's (1985) philosophy in methodology and incorporated it into her daily lessons. Her students responded positively to the activities presented. The children accomplished the music department's goals and were enthusiastic about music and performing in vocal and instrumental groups by fourth grade. They learned to read music, physically expressed music, performed, and appreciated various styles of music. During the past several years the writer incorporated sight-singing and notation-reading skills in her daily lessons. Accomplishment was realized in sight-singing and notation-reading. These experiences caused her to assume that a published evaluation of children's accomplishments derived from the methodology could be successful because her students achieved high standards of achievement from this experience.

Warrener's (1985) concepts were incorporated in the writer's daily teaching methodology. The children showed positive results in achievement. They accomplished the writer's goals. The writer assumed that results of an evaluation of student achievement within this type of a program could be successful. The teaching styles of the teachers in the district were a match for a program incorporating the development of notation-reading, sight-singing, and recorder skills.

Specific publications were suggested as teaching materials with which the participating music educators were familiar. The writer believed this program could achieve a positive evaluation.

The writer's situation was unique. A review of the literature failed to discover a developmental program in notation-reading, sight-singing, and recorder instruction for elementary school children to solve a problem of the inability of the student population to develop skills to perform intermediate instrumental and vocal music in elementary and high school. Two music educators in the school district taught the beginner notation-reading and sight-singing program for children in second through sixth grade, and the beginner recorder program for second grade students with the writer. A program was developed within the instructional concepts set forth.

Increasing notation-reading and sight-singing skills of second through sixth grade students included beginner and intermediate instruction in notation-reading and sight-singing skills for second through sixth grade students, and beginner and intermediate recorder skills for second and third grade students. This format was suggested by the Coordinator of Music and the instrumental music educators because students can be beginners in fourth grade or sixth grade. The city school population was transient by nature and the teachers strove to teach the children at the appropriate level when they entered a particular school.

A literature review failed to discover a developmental music curriculum for students in second through sixth grade setting forth objectives in note-reading, sight-singing, and recorder performance, and an implementation program. Therefore, this solution surpassed other solutions in that it addressed the goals; namely, second through sixth grade student achievement of skills in note-reading, second through sixth grade skills in sight-singing, and second and third grade student achievement of skills to perform on a recorder enabling the students to participate in the fourth grade chorus and instrumental program, and implementation of the curricula by presentation of a music workshop for the participating music educators by the writer as resource person. The solution endeavored to eliminate the inferred causes of the problem. The writer personally ordered materials for the music educators participating in this project; namely, recorders and resource books of notation, sight-singing, and recorder materials.

The school year was divided into four quarters. Each quarter was represented in the curriculum through a quarterly topic plan. Each quarter of the beginner and intermediate recorder and sight-singing curricula was assigned five objectives and each quarter of the beginner and intermediate note-reading curricula was assigned four objectives, including experiences in note-reading, sight-singing, recorder performance, melody, rhythm, harmony, form, tone color, movement, ostinati, major and minor scales, arpeggios, and creative drama to be taught progressively over a two-year period. These topics were included in the curriculum discussed in this chapter.

The problem characteristics were addressed by the writer. The curricula was a developmental curricula including second through sixth grade instruction. Each curriculum included activities relating to the other curricula; i.e., activities in sight-singing and note-reading were incorporated in recorder instruction.

It is an appropriate curriculum in that the writer emphasized the strengths of the teachers' skills. The objectives were experienced by teachers and students as positive experiences. An element of confidence must be instilled in the teachers as they teach within a curriculum structure. Their teaching experience included note-reading, sight-singing, and recorder instruction. However, the intensity of this project had not been experienced previously by the teachers as they taught selected music topics. This curriculum was considered to be a beginning in a music curriculum for the school district. The success of the students and the confidence of the teachers encouraged the other teachers in the music department to want to teach this particular curricula. All of the teachers in the district expressed an interest in the project and requested a copy of the curricula. Copies of the curricula were given to all vocal and instrumental teachers.

This particular curricula presented basic concepts in music education and was challenging to the teachers as well as the students. The writer presented a workshop in order to demonstrate techniques in teaching sight-singing, note-reading, and recorder performance, movement, and creative drama to students in second through sixth grade (see Appendix V). Two music educators were engaged in the workshop.

The music educators were invited to contact the writer throughout the implementation period. When contacted, dialogue ensued with the educators in order to solve their individual teaching problems in relation to the curricula. The writer gave the teachers her telephone number at home because of her schedule during the day. Tuesday and Wednesday evenings were designated as contact times. All contacts with the teachers were recorded in the journal.

A follow-up letter was written emphasizing the materials presented at the workshop to reinforce staying on task. Three weeks after the workshop, the follow-up letter requested the teachers to identify problems they may be having or to report successes they had experienced pertaining to the workshop. A follow-up letter was written three weeks into the second quarter and the third quarter to ascertain teacher success and any problems the teachers may be experiencing. A form was included with the follow-up letter to simplify and encourage a response from the teachers. They were asked to check the problem areas from the list of objectives for the quarter, request materials, request assistance, and/or report successes. The form was returned through an interschool mail delivery service. Neither problem areas were cited nor were materials requested or the writer's assistance by the educators. The writer frequently spoke with the music educators who reported the children were on task.

The teachers were advised at the workshop that a newsletter would be forthcoming at the midpoint of the second quarter and the third quarter of the curriculum year. During the second quarter and the third quarter, a newsletter was prepared and distributed reporting the successes of the teachers. This newsletter provided an opportunity to reemphasize the curriculum. The writer and the participating music educators reported to the Assistant Superintendent of Curriculum and Instruction at the monthly department meeting of the progress of this project.

The writer's solution surpassed the other possible solutions addressed in this practicum because it specifically addressed the strengths of the teachers in her district and their children's need for a curricula to achieve note-reading, sight-singing, and recorder performance proficiency, using skills developed during the workshop. A review of the literature failed to discover a beginner and intermediate program in note-reading, sight-singing, and recorder performance. The Coordinator of Music and instrumental music educators recommended a beginner and intermediate organization of the curricula.

Experiences in music are not isolated experiences; i.e., music literacy is achieved through an integration of vocal, instrumental, note-reading, sight-singing, movement, and creative dramatic experiences. The curricula integrated the various elements to be experienced throughout the school year.

In preparing a curriculum, the first task was to create a course philosophy for the second through sixth grade elementary music education program (see Appendixes P, Q, R, S, T, and U). Five course goals were determined for inclusion in the beginner sight-singing program for second through sixth grade students, the intermediate sight-singing program for second through sixth grade students, the beginner note-reading program for second through sixth grade students, and the intermediate note-reading program for second through sixth grade students. Four course goals were determined for inclusion in the beginner recorder program for second grade children and the intermediate recorder program for third grade children (see Appendixes P, Q, R, S, T, and U). Evaluation techniques established and proficiency goals of attaining a grade of satisfactory or better were set forth (see Appendixes P, Q, R, S, T, and U).

The literature stated essential elements in note-reading competency. Madsen & Geringer (1983) stated the importance of attentiveness in all learning. Wilson (1986) stated the importance of sight-reading through an understanding of notation.

Kowalsky (1986) stated reading speed and comprehension can be improved through visual therapy. Walker (1987) stated musically trained children are more likely to favor a visual response to pitch. Solomon (1984) stated developing a system of counting rhythm patterns, reading ahead, scanning music before playing it, key signatures and rhythms are essential to note-reading. Piaget (1952) identified four stages of cognitive development. The concrete operations period beginning at age seven allowed the child to comprehend note-reading. Warrener (1985) stated children responded to changes in tonality and interpreted musical symbols with physical movements and analyzed the sound produced simultaneously during the concrete operations period. Therefore, note-reading should be taught to children in second grade on simple instruments, and later on band and orchestral instruments. In K-6 Music (1978), a developmental program stressing rhythm, harmony, melody, form, and tone color was set forth.

Every objective set forth in a beginner note-reading program for second through sixth grade children and an intermediate note-reading program for second through sixth grade children was based on the above-stated elements in music competency. Every citation in the literature made a positive statement about note-reading literacy essentials which were found in all of the objectives, from 1 through 16 in the beginner and intermediate note-reading curricula.

The literature stated essential elements in sight-singing competency. Middleton (1984) stated that sight-singing ability was achieved through music literacy emphasizing pitch, rhythm, fixed DO, solfege, time signatures, and note value studies. Daniels (1986) stressed achievement in sight-singing was strongly influenced by teacher attitude that students should learn to read. Wright (1984) set forth guidelines in achieving sight-singing skill through understanding tempo markings, style markers, understanding keys, rhythms by practicing scales in all keys, key words, and dynamics. Warrener (1985) stated independent vocal experiences should be presented to the children. Kodaly (1963) stated a methodology for teaching sight-singing through solfege.

Every objective set forth in a beginner sight-singing program for second through sixth grade children and an intermediate sight-singing program for second through sixth grade children was based on the above-stated elements in music competency. Each citation in the literature made a positive statement about note-reading literacy essentials which were found in all of the objectives, from 1 through 20 in the beginner and intermediate sight-singing curricula.

The literature states essential elements in recorder performance competency. Miller (1980) stated a person's musical potential was strongly influenced during the years two through eight. Hedden (1981) stated that music preference was established by age ten. Warrener (1985) stated note-reading should be taught to the child in the second grade on simple instruments, and, later on band and orchestral instruments. Rayner (1984) stated the importance of the Kodaly methodology in teaching children simple tunes for recorder. Giles (1982) emphasized the importance of the recorder in teaching children to read music. He stressed scale studies.

Every objective set forth in a beginner recorder program for second grade children and an intermediate recorder program for third grade children was based on the above-stated elements in music competency. Each citation in the literature made a positive statement about recorder performance literacy essentials which were found in all of the objectives, from 1 through 20 in the beginner and intermediate recorder curricula.

Report of Action Taken

Increasing notation-reading and sight-singing skills of second through sixth grade students was presented to the Assistant Superintendent of Curriculum and Instruction together with a workshop agenda for a workshop in November, 1987, which took place between 3:30 p.m. and 5:30 p.m. Ten music educators comprised the music department in this school district. Six educators taught general music. The two educators selected for the project had the most teaching experience and were responsible educators throughout the 14 years the writer taught in this district. They stated frequently, that they were teaching the curricula and that the students were achieving the objectives during the appropriate quarters of the year.

Teaching materials were ordered for the participating music teachers. The writer ordered 50 recorders for the two music educators' students in schools III and IV, totaling a personal expenditure of $150.00. Forty recorders were ordered by the principals of schools I and II as part of the regular music order for the school totaling an expenditure of $120.00. In addition, the writer ordered teaching materials; namely, Recorder for Beginners (1977), Today with Music (1973), Zolton Kodaly Choral Method, 333 Elementary Exercises (1963), Listen, Look and Sing (1983), and Making Music, Student Workbook, book one, two, three, and four (1959). This expenditure totalled $130.00. The Assistant Superintendent of Curriculum and Instruction ordered the above teaching materials for the entire music department during the spring after receiving positive reports from the music teachers of the benefits of using these particular materials. This expenditure totalled $1,040.00. Neither recordings nor Orff instruments were purchased as the music teachers had instruments and recordings in their classrooms.

The curricula was printed for the music teachers in the music department by the writer. The workshop agenda was also printed by the writer.

Introduction of the project to the teachers was accomplished by the Assistant Superintendent of Curriculum and Instruction during the November music department meeting. The two teachers were requested to attend the workshop, participate in the project, and complete the evaluation forms at the conclusion of the project. The entire department was enthusiastic about the project and was pleased to learn that monthly reports of the progress of the project would be forthcoming at department meetings.

Prior to the workshop, a meeting took place with the Assistant Superintendent of Curriculum and Instruction to discuss the workshop strategies, topics to be presented, and for a clarification of any materials being presented. During the workshop, a folder of materials was given to each teacher. These materials included examples of sight-singing instruction and analysis of a simple phrase for note-reading and sight-singing.

Following the workshop, a memorandum was sent to the Assistant Superintendent of Curriculum and Instruction containing a critique of the workshops and any concerns of teachers pertaining to the project. A follow-up letter was sent to each teacher two weeks after the workshop which reviewed the objectives and reiterated the expected accomplishment of these teachers and their students. Teachers were thanked for their enthusiasm, participation, and especially their contributions in sharing teaching methods, experiences and concerns for the project. A form was included requesting the teachers' to check any curriculum problems they may have or a need for teaching materials.

Pretests were administered to the children over a two-week period indicating the children were beginner musicians who were in need of the beginner curricula in note-reading, sight-singing, and recorder performance. None of the students were proficient in skills to begin the intermediate curricula. The writer utilized the checklists to document student progress. Teacher two and three did not use the checklists. Individual folders containing notation to be practiced at home were prepared by the writer for each recorder student.

Midway through the project, teachers were interviewed and their permission was sought to print a newsletter presenting their positive experiences with the project. A newsletter was printed and shared with the music teachers. The Superintendent, the Assistant Superintendents, and Principals received copies as well in an effort to apprise them of the progress of the project.

Throughout implementation of the project, the writer offered to present demonstrations in each school to help the teachers teach the music curricula. The teachers did not ask for any demonstrations or assistance from the writer. They expressed concern that the children were extremely difficult to work with, their attention span was short, and many children frequently forgot to bring their recorders to class for instruction. Also,concern was expressed about the many performance responsibilities of these teachers during the school year. An opportunity for help was offered repeatedly, but no response was ever forthcoming from these teachers. They constantly assured the writer they were teaching the curriculum and that all was going well. Making Music, Student Workbooks (1959) were given to the teachers to encourage homework assignments to reinforce the concepts being taught in class. The writer assigned homework to her students in

Schools I and II on a weekly basis throughout the year.

The Assistant Superintendent of Curriculum and Instruction requested feedback at department meetings as to how the teachers felt about teaching the music curriculum during implementation. The teachers responded positively.

The writer encouraged the teachers to present a recorder performance during the evening spring concerts in the schools. Recorders accompanied by Orff ensembles were presented in performance at school I, II, and III. Four hundred parents, teachers, and principals were enthusiastic and supportive of the accomplishments of the children in performance after a year's instruction. Performances during the school day were also presented as an opportunity for students to perform for their peers. Many children requested learning to play the recorder after the concerts, and were looking forward to learning to play the band instruments.

Evaluation of pupil progress by the music educators through evaluation techniques described in the curricula for the first, second, and third quarters of the beginner curricula; namely, the beginner note-reading program for second through sixth grade children pretest-posttest, the beginner sight-singing program for second through sixth grade children pretest-posttest, and the beginner recorder program for second grade children pretest-posttest, as well as the music educator questionnaire at the end of the implementation period was accomplished.

CHAPTER V

RESULTS, CONCLUSIONS, AND RECOMMENDATIONS

A positive pattern of developmental skills expressed by students was indicated from the results of this practicum. Recorder achievement was higher than expected in all four schools in the project. Sight-singing and note-reading achievement was lower than expected in two of the schools in the project, and higher than expected in two of the schools in the project. Various issues concerning lack of achievement are addressed together with suggestions for improving implementation and results.

The teachers' responses indicated a positive acceptance of the program. The participants acknowledged the program as a beginning in music curricula for the school district. All three components of the program worked well together in presenting new musical experiences to the children, particularly in the areas of note-reading and recorder performance. Hopefully, the music education curricula will enable the children to achieve an intermediate skill achievement in vocal and instrumental music at the elementary and secondary level.

Results

A heterogeneous group of 606 second, third, fourth, fifth, and sixth grade students in four schools identified as school I, school II, school III, and school IV participated in the project. The results in achievement of objectives are set forth. The pretests established a lack of readiness to pursue intermediate studies in vocal and instrumental music.

Objective One: Seventy-five percent of the students were to demonstrate that they had achieved 80% of the notation-reading objectives to study intermediate music in elementary and secondary school, as was evaluated through a pretest and a posttest administered during the beginner implementation period and a pretest and a posttest administered during the intermediate curriculum implementation period together with a check list of music competencies identified as beginner competencies in notation skills and intermediate competencies in notation skills.

The results of objective one are reflected in the pretest and posttest figures. In the pretest, the children were asked to divide the staff into two measures with a bar line, place a G cleff, time signature, phrase line, whole note in each measure, identify the names of space notes, line notes, time signatures, form, and complete a measure of music. None of the children achieved the goal that 75% of the students were to demonstrate that they had achieved 80% of the note-reading skills. Twenty-one percent of the students correctly divided the staff into two measures. Twenty-six percent correctly placed a G cleff on the staff. Eighteen percent correctly placed a time signature on the staff. Ten percent correctly placed a whole note in each measure. Eight percent correctly identified the space notes. Seven percent correctly identified the line notes. One percent correctly identified time signatures. Seventeen percent correctly identified form. Seven percent completed a measure of music. Seven percent correctly drew a phrase line in the correct place on the music (see Figure 1).

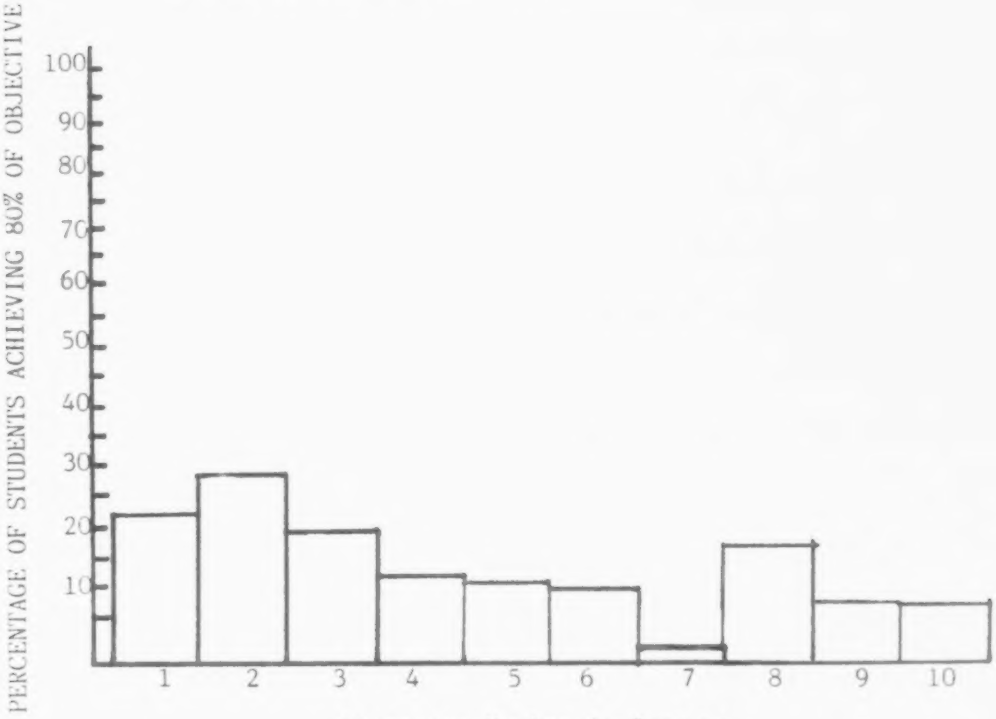


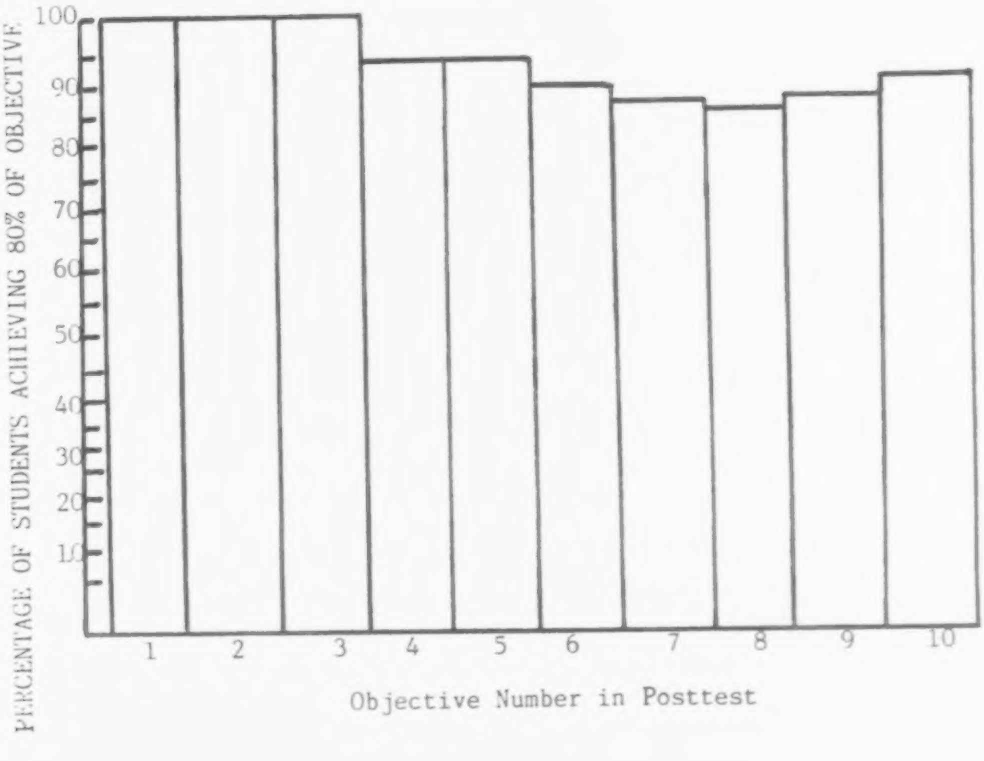
Figure 1. Pretest Achievement in Beginner Notation-Reading, School I, II, III, and IV.

Objective Number in Pretest

The posttest results were positive. The goal of second through sixth grade student achievement of skills in note-reading was achieved in school I and school II. The students in school I indicated high student achievement in 100% of the objectives in notation-reading based on evaluation standards set forth in the curriculum.

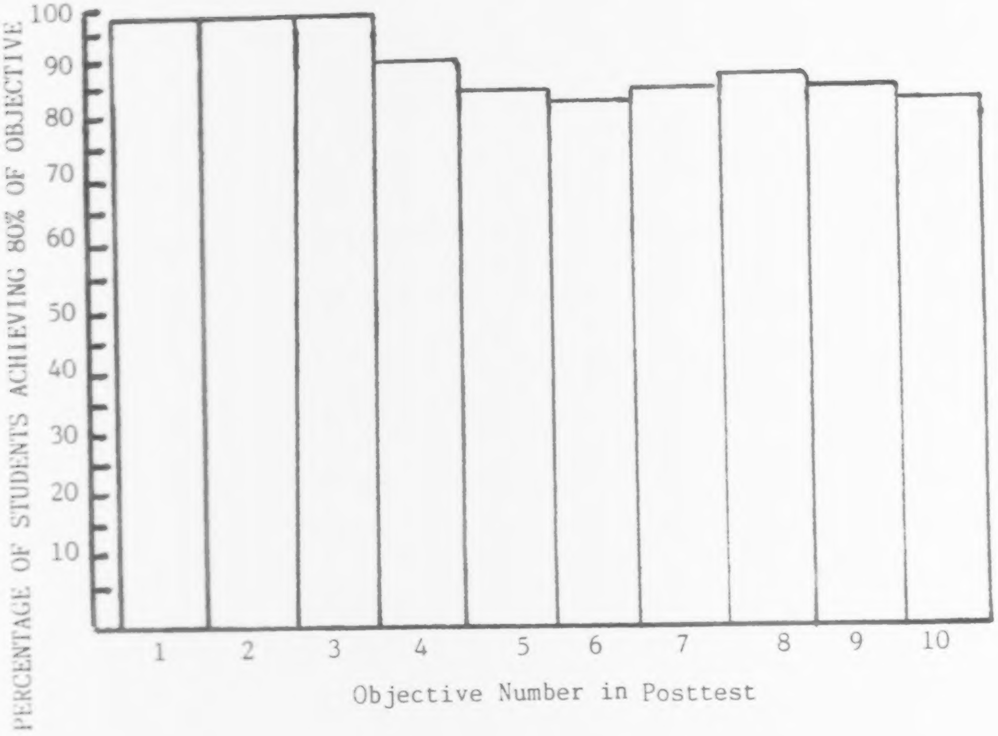
Expectations for students in second through sixth grade in school I were met through objectives 1 through 10 wherein over 80% of the children achieved 80% of the objectives in notation-reading. Students in school I achieved 100% of objectives 1, 2, and 3 (see Figure 2).

Figure 2. Posttest Achievement in Beginner Notation-Reading, School I.



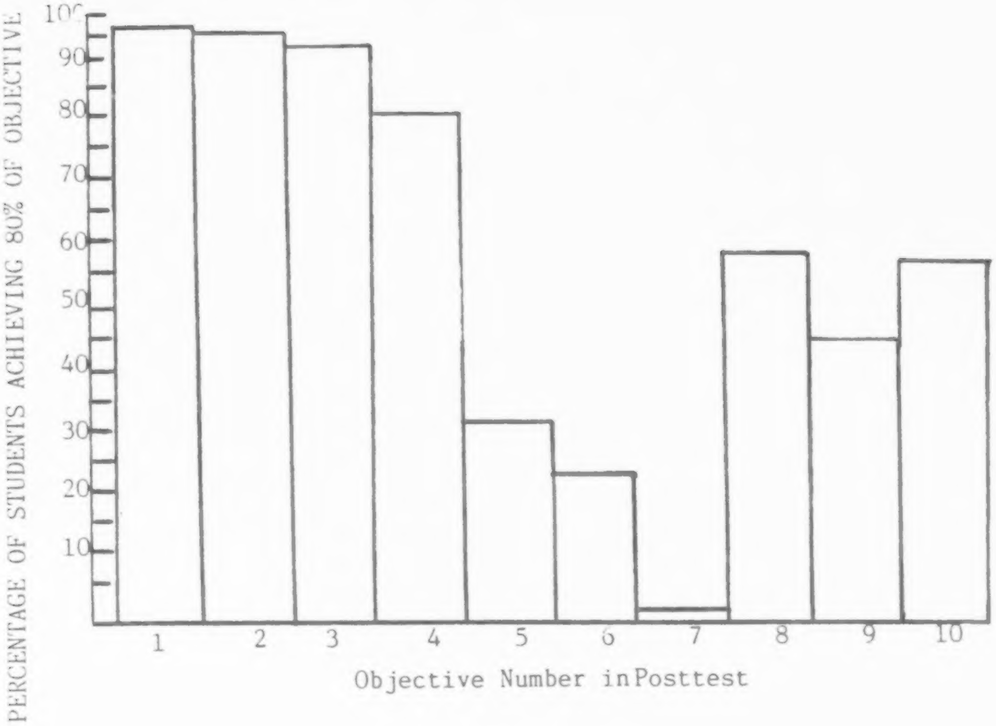
The students in school II indicated high student achievement in 100% of the objectives in notation-reading based on evaluation standards set forth in the curriculum. Expectations for students were met through objectives 1 through 10 wherein over 80% of the children achieved 80% of the objectives in notation-reading. Students in school II achieved 98% of objectives 1, 2, and 3 (see Figure 3).

Figure 3. Posttest Achievement in Beginner Notation-Reading, School II.



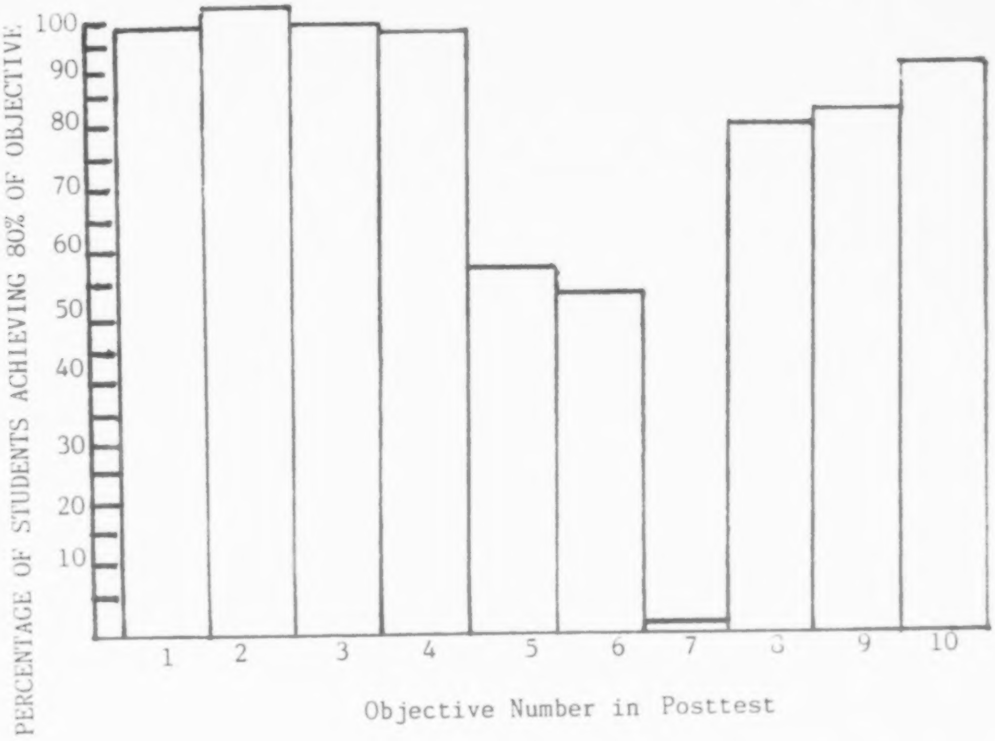
Students in school III indicated high student achievement in 40% of the objectives and low achievement in 60% of the objectives in notation-reading based on evaluation standards set forth in the curriculum. The students achieved 80% and above in objectives 1, 2, 3, and 4. Fifty-five percent and below in objectives 5, 6, 7, 8, 9, and 10 was achieved (see Figure 4).

Figure 4. Posttest Achievement in Beginner Notation-Reading, School III.



Students in school IV indicated high student achievement in 70% of the objectives and low achievement in 30% of the objectives in notation-reading. In school IV, expectations were met through objectives 1, 2, 3, 4, 8, 9, and 10 in notation-reading. Recognition is given to the fact that some objectives; namely, objectives 5, 6, 7, 8, 9, and 10 are more challenging for students than others (see Figure 5).

Figure 5. Posttest Achievement in Beginner Notation-Reading, School IV.

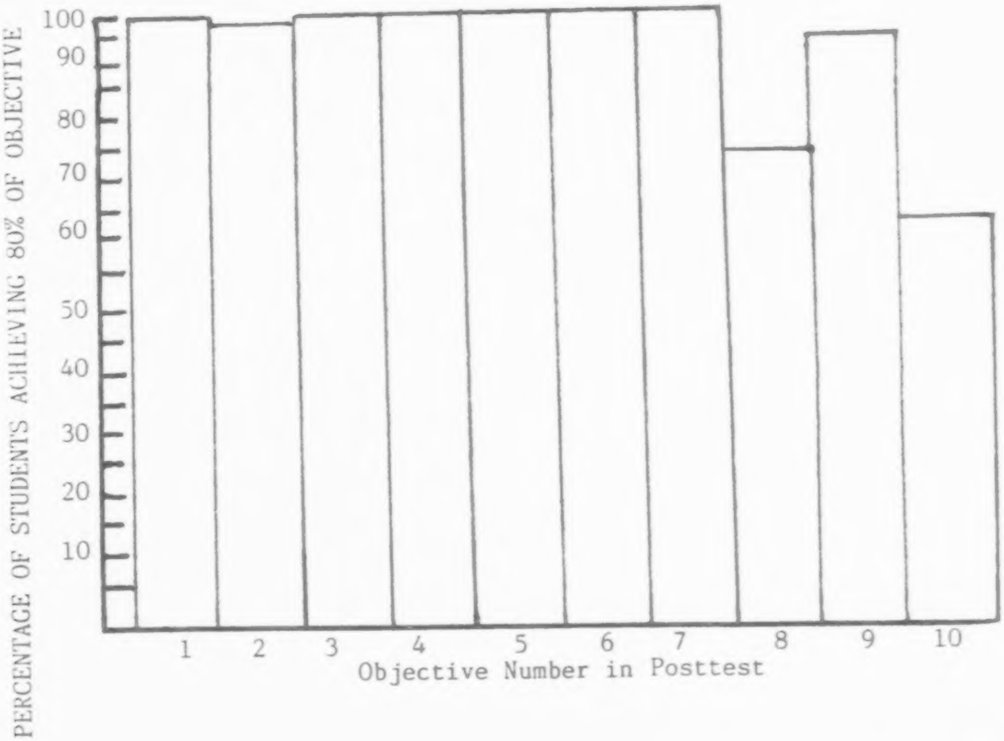


Objective Two: Seventy-five percent of the students were to demonstrate that they had achieved 80% of the sight-singing objectives to study intermediate music in elementary and secondary school, as was evaluated through a pretest and a posttest administered during the beginner curriculum implementation period and a pretest and a posttest administered during the intermediate curriculum implementation period together with a check list of music competencies identified as beginner competencies in sight-singing skills and intermediate competencies in sight-singing skills.

The results of objective two are reflected in the pretest and posttest figures. In the pretest, none of the children achieved a correct response to the request to sing a major and minor scale on loo, sing arpeggiated major chords in C Major, G Major, D Major, A Major, and F Major, sing a major third, minor third, major sixth, minor sixth, and perfect fifth from Middle C, and sing two phrases.

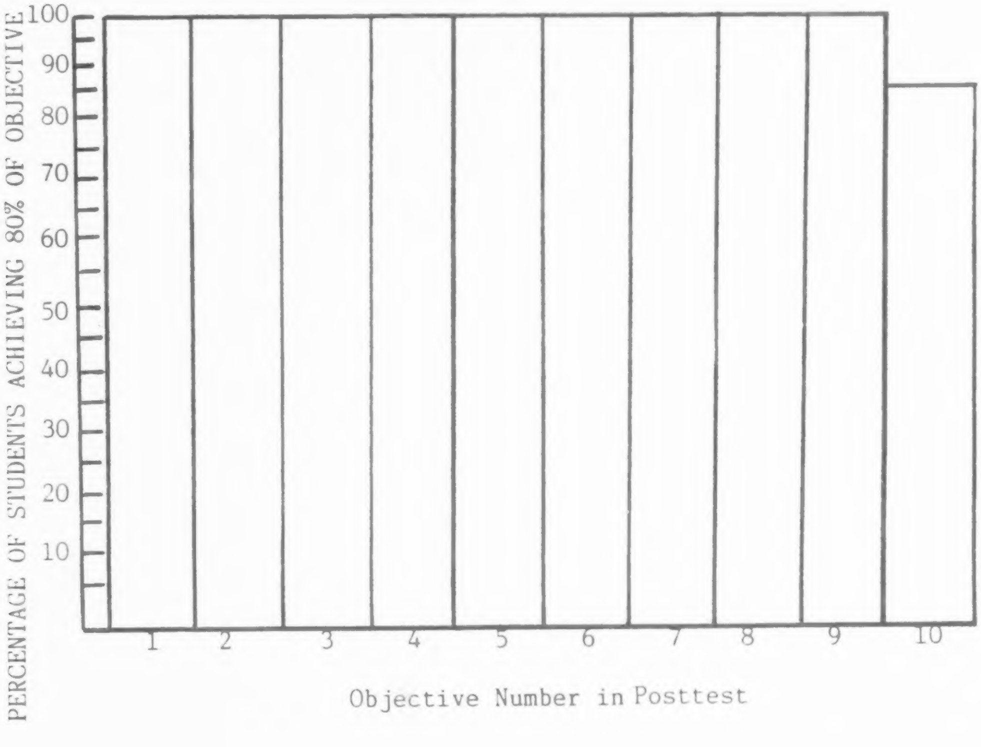
The posttest results were positive. Sight-singing achievement was high in school I as 86% and above achievement was realized in objectives 1, 2, 3, 4, 5, 6, 7, and 9 . Objective 8 scored 73% and objective 10 scored 60% proficiency (see Figure 6).

Figure 6. Posttest Achievement in Beginner Sight-Singing, School I.



Sight-singing achievement was also high in school II as students achieved 100% in objectives 1, 2, 3, 4, 5, 6, 7, 8, and 9. Objective 10 achieved 84%. Schools I and II both achieved the expected 80% proficiency in 80% of the objectives. The children enjoyed singing the scales and chords as well as performing them on Orff instruments. Sight-singing was included in every class lesson for ten minutes, and it was reinforced throughout the entire lesson in notation and recorder performance (see Figure 7).

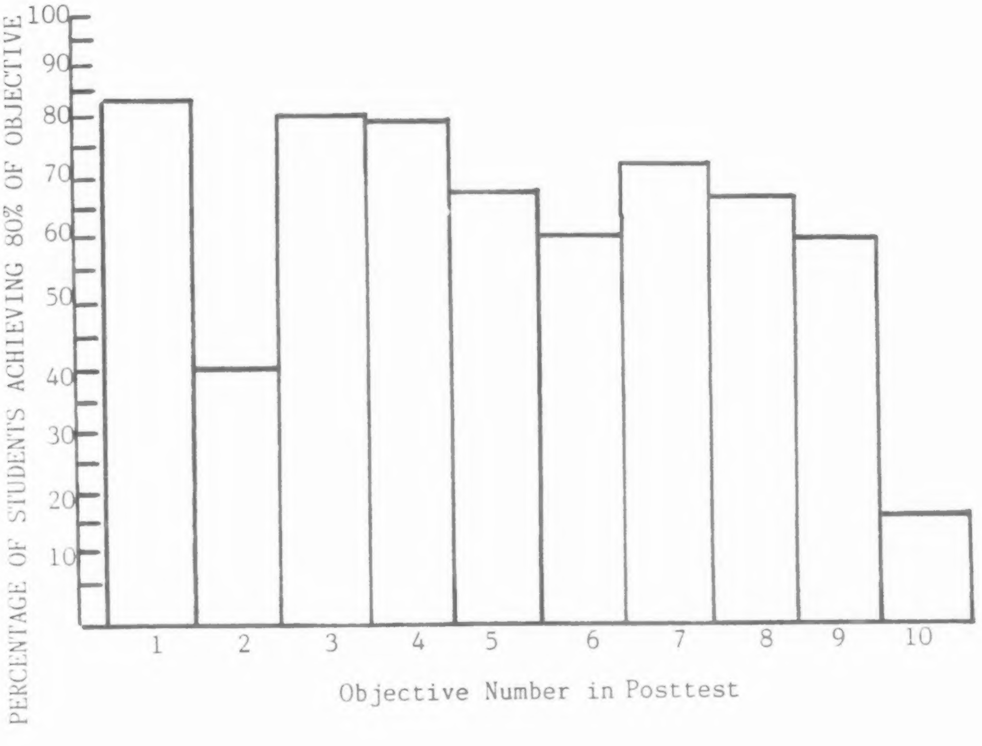
Figure 7. Posttest Achievement in Beginner Sight-Singing, School II.



Sight-singing achievement in schools III and IV were much lower than expected. School III achieved 82% proficiency for objective 1 and 80% proficiency for objective 3 in sight-singing.

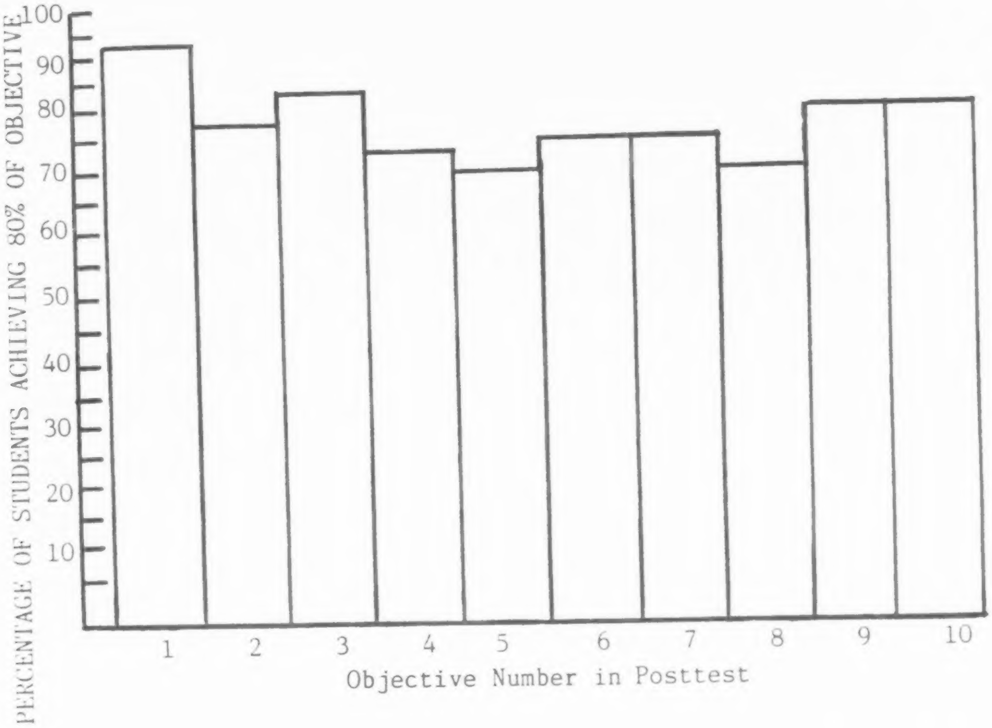
Objectives 2, 4, 5, 6, 7, 8, 9, and 10 reflected student achievement of 40%, 79%, 67%, 60%, 72%, 66%, 59%, and 15%, respectively, in sight-singing (see Figure 8).

Figure 8. Posttest Achievement in Beginner Sight-Singing, School III.



Students in school IV achieved 91% for objective 1, and 82% for objective 3. Objectives 2, 4, 5, 6, 7, 8, 9, and 10 reflected student achievement of 76%, 73%, 69%, 74%, 74%, 69%, 79%, and 79%, respectively, in sight-singing (see Figure 9).

Figure 9. Posttest Achievement in Beginner Sight-Singing, School IV.

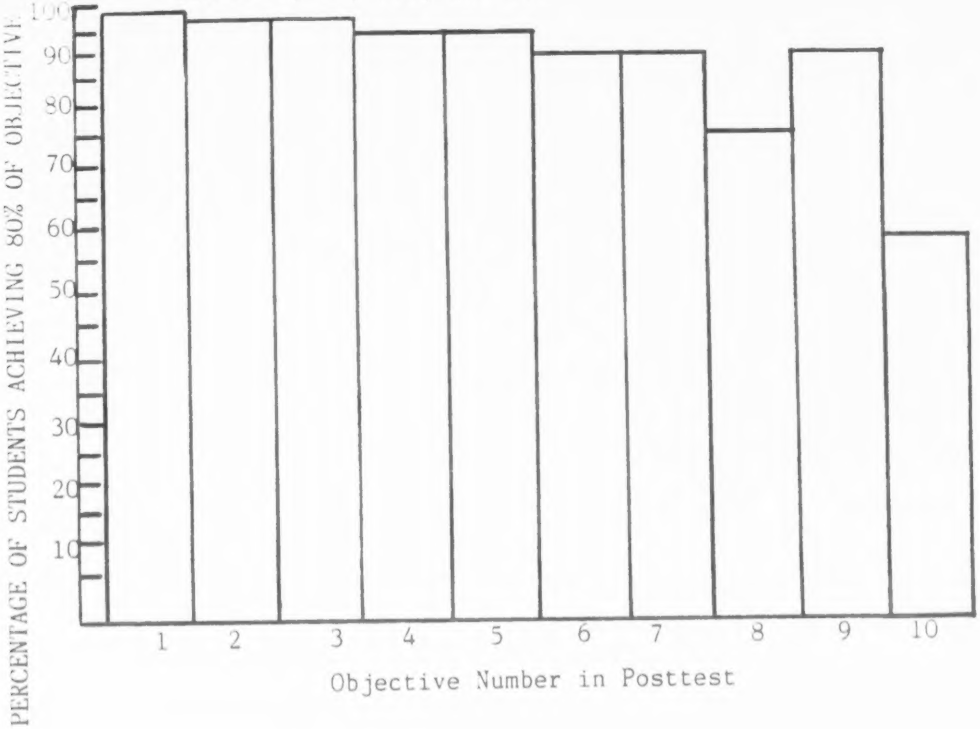


Approximately five to ten minutes a week was spent on sight-singing in schools III and IV. Homework assignments to reinforce the objectives were not assigned by the music teachers in these two schools.

Objective Three: Seventy-five percent of the students were to demonstrate that they had achieved 80% of the recorder objectives to participate in the fourth grade chorus and instrumental music program, as was evaluated through a pretest and a posttest administered during the beginner curriculum implementation period in second grade and a pretest and posttest administered during the intermediate curriculum implementation period in third grade together with a check list of music competencies identified as beginner competencies in recorder skills and intermediate competencies in recorder skills.

In the pretest, none of the children achieved a correct response to the ability to demonstrate correct playing habits in posture, holding position, embouchure, breathing, tonguing, tone production, intonation, and in correctly performing three phrases of music for recorder. Recorder performance achievement was high in schools I, II, III, and IV. The 68 students who participated in the project achieved over 80% proficiency in 80% of eight of the objectives in recorder performance. Objectives 1, 2, 3, 4, 5, 6, 7, and 9 reflected student achievement of 98%, 96%, 96%, 94%, 94%, 88%, and 88%, respectively, in recorder performance. Student achievement of objectives 8 and 10 reflected 75% and 59% proficiency, respectively. The children were enthusiastic about performing during class and looked forward to their spring concert performance (see Figure 10).

Figure 10. Posttest Achievement in Beginner Recorder, School I, II, III, and IV.



Objective Four: One hundred percent of the participating music educators were to attend the workshop and evaluate the workshop as helpful to their teaching skills in 100% of the suggested activities, as evaluated through the music educator questionnaire. The music educators responded positively to the music educator questionnaire. One hundred percent of the teachers attended the workshop. The workshop was evaluated as helpful to their teaching skills in 100% of the suggested activities.

Music educator two agreed the workshop leader was knowledgeable and well prepared when presenting the workshops, responded to requests for assistance in his classroom, was encouraged to actively participate in workshop activities, and was encouraged to experience new teaching methods. That musical activities presented were appropriate for second through sixth grade students was agreed to most of the time, as well as ability to acquire teaching materials, student accomplishment of objectives, and student enjoyment of participating in activities.

Music educator three agreed the workshop leader was knowledgeable and well prepared when presenting the workshops and responded to her request for classroom assistance when presenting a particular activity. She agreed most of the time she was able to acquire adequate teaching materials to present the activities. That students enjoyed participating in the suggested activities and accomplished the objectives was agreed to sometimes. Teacher three agreed sometimes the workshop leader encouraged her to participate in workshop activities and she was encouraged to experience new teaching methods.

Conclusions

Increasing notation-reading and sight-singing skills of second grade through sixth grade students is a two-year developmental program in beginner and intermediate sight-singing, notation-reading, and recorder performance. The beginner program initiated in the school district was implemented over an eight-month period. One must keep in mind this fact in analyzing the results of this program. Pretest results expressed the fact that the children did not have the beginner skills in sight-singing, notation-reading, and recorder performance in order to pursue the intermediate program in sight-singing, notation-reading, and recorder performance. Therefore, the beginner curricula was presented to all of the children participating in the project.

Urban children can accomplish the goals presented. The children in this school district are capable of achieving high academic success. The teachers are encouraged to give the children 100% of their expertise. The students in school I achieved 85% to 100% in the ten objectives in notation-reading and 86% and above in eight objectives in sight-singing. The students in school II achieved 80% and above in the objectives in notation-reading and achieved 84% to 100% in the ten objectives in sight-singing. The children in school III achieved 80% and above in four objectives in notation-reading and achieved 80% and above in two objectives in sight-singing. The students in school IV achieved 80% and above in four objectives in notation-reading and achieved 80% and above in two objectives in sight-singing. Recorder achievement in all four schools ranged from 88% and above in eight objectives.

In summary, this practicum was initiated to solve the problem identified by the writer that the students lacked the skills in notation-reading and sight-singing to enable them to pursue intermediate studies in elementary and high school instrumental and vocal music. Many variables affected implementation of the project as well as the results therefrom. Continued implementation of the project is looked to with optimism in the belief that the teachers recognized the achievement of their students from a minimal amount of effort and will strive to increase the students' achievement through the curricula in the future. The project truly reflects a positive achievement in many beginning music skills to enable the children to pursue intermediate studies in elementary and high school instrumental and vocal music.

Recommendations

Three quarters of the beginning curricula, consisting of 15 objectives in notation-reading, 15 objectives in sight-singing, and 15 objectives in recorder performance for second through sixth grade children, was presented. Because student achievement in schools III and IV was lower than the expected goal of 75% of the children achieving 80% of the objectives, recommendations that could benefit others are the following:

1. Increasing notation-reading and sight-singing skills of second through sixth grade students should be implemented or supervised by a supervisor of music or a music educator who is able to spend periods of time in each classroom on a weekly basis.

2. The curricula was written to be implemented through a 40 minute class period. Emphasis on presenting the curricula for 40 minute lessons must be stressed.

The music teachers in this particular district feel great pressure to improve the performance of their students as suggested by the Assistant Superintendent of Curriculum and Instruction.

Apparently, these teachers did not devote the full class time to teaching the curricula because of the emphasis placed on performance by the administration of the district, which required class time to achieve. Even though these teachers agreed to teach the music curricula to their children, implementation and teaching the curricula requires a commitment to the project, a cautious scheduling of teaching time, and the willingness to invite classroom demonstrations so that the resource person and the classroom teacher can work together.

Dissemination

Plans for furthering this solution in the work setting include continued work with the music educators next year to further the achievement of the children. Inservice workshops for the other teachers in the music department next year will allow a positive introduction of the project to the teachers and the children. The inservice workshops should be introduced by the Assistant Superintendent of Curriculum and Instruction at music department meetings and presentation of the curricula for a 40 minute class period must be mandated. Plans for disseminating the practicum results among professional colleagues are the following:

1. Results will be shared with the music teachers in the school district at the first music department staff meeting in the fall.

2. Results will be shared with the principals in the school district at an appropriate principal's meeting.

3. A workshop presentation will be offered at a county music educator's workshop in the spring.

4. An article will be prepared for a national music educator's journal.

5. Results will be shared at a state education convention through a formal presentation.

This writer cannot compare her results with others as the search of the literature revealed no beginner and intermediate program for increasing notation-reading and sight-singing skills of second through sixth grade students nor did it reveal a beginner program which was evaluated and the results of such evaluation published in all of the curriculum programs studied.

Many of the objectives were met. However, disappointment is expressed in that all of the objectives were not met by all of the children. The implications of not meeting all the objectives were perused and discussed. The curricula will continue to be implemented in the writer's district as the children strive to improve their skills in notation-reading, sight-singing, and recorder performance.

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APPENDIX A

LETTER FROM COORDINATOR OF MUSIC AND HIGH SCHOOL CHORAL DIRECTOR

June 23, 1987

To Whom It May Concern:

It has been the experience at the High School that most emerging music students from the K-8 schools of this district experience difficulty in sight-reading music grade 2 or above and also struggle in identifying or naming the major and/or minor scales.

Music Coordinator/H.S. Band Director

High School Choir Director

APPENDIX B

A BEGINNER NOTE-READING PROGRAM
FOR SECOND THROUGH SIXTH GRADE CHILDREN
PRETEST-POSTTEST

A BEGINNER NOTE-READING PROGRAM
FOR SECOND THROUGH SIXTH GRADE CHILDREN

Pretest-Posttest

1. Divide the staff into 2 measures with a bar line.
2. Place a G clef on the staff.
3. Place a time signature on the staff.
4. Place a whole note in each measure.
5. Circle the names of the space notes:

A B C D E F G A B C D E F

6. Circle the names of the line notes:

A B C D E F G A B C D E F

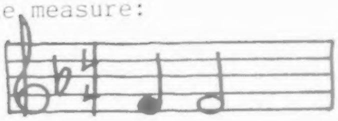
7. Circle the time signatures:

2 4 3 6 C ₵ 8 7
4 4 4 8 7 8

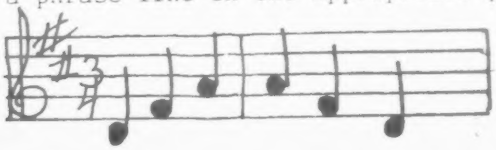
8. A composition that has 2 sections with the same melody and one section with a new melody has the form: (Circle the answer)

AB ABA ABACA

9. Complete the measure:



10. Draw a phrase line in the appropriate place:



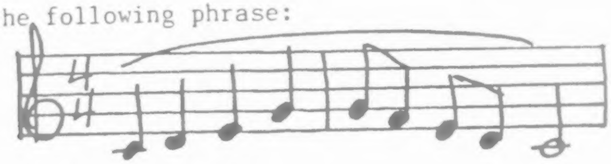
APPENDIX C

A BEGINNER SIGHT-SINGING PROGRAM
FOR SECOND THROUGH SIXTH GRADE STUDENTS
PRETEST-POSTTEST

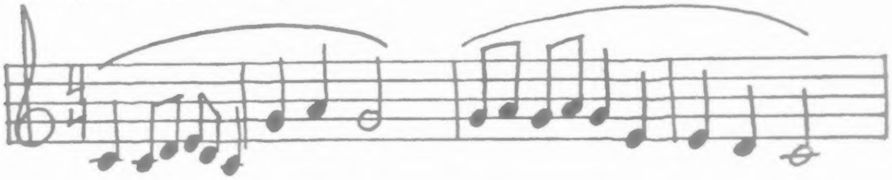
A BEGINNER SIGHT-SINGING PROGRAM
FOR SECOND THROUGH SIXTH GRADE STUDENTS

Pretest-Posttest

1. Sing a major scale on loo.
2. Sing a minor scale on loo.
3. Sing an arpeggiated C Major chord.
4. Sing an arpeggiated G Major chord.
5. Sing an arpeggiated D Major chord.
6. Sing an arpeggiated A Major chord.
7. Sing an arpeggiated F Major Chord.
8. Sing the following intervals from middle C: major third, minor third, major sixth, minor sixth, perfect fifth.
9. Sing the following phrase:



10. Sing the following melody:



APPENDIX D

A BEGINNER RECORDER PROGRAM
FOR SECOND GRADE CHILDREN
PRETEST-POSTTEST

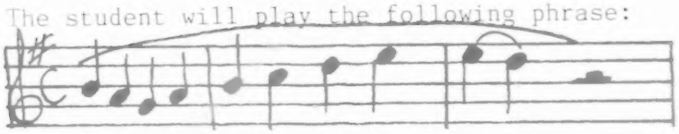
A BEGINNER RECORDER PROGRAM FOR SECOND GRADE CHILDREN

Pretest-Posttest

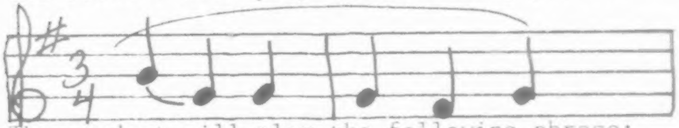
The student will demonstrate correct playing habits in the following areas:

1. posture
2. holding position
3. embouchure
4. breathing
5. tonguing
6. tone production
7. intonation.

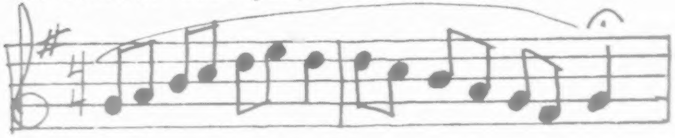
8. The student will play the following phrase:



9. The student will play the following phrase:



10. The student will play the following phrase:

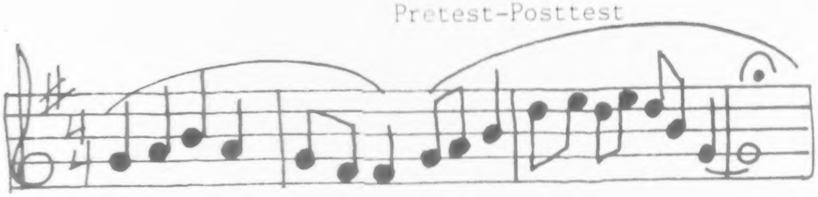


APPENDIX E

AN INTERMEDIATE NOTE-READING PROGRAM
FOR SECOND THROUGH SIXTH GRADE STUDENTS
PRETEST-POSTTEST

AN INTERMEDIATE NOTE-READING PROGRAM
FOR SECOND THROUGH SIXTH GRADE CHILDREN

Pretest-Posttest



1. Draw a G clef.
2. Draw the time signature.
3. How many beats are in each measure?
4. How many measures of music are in the melody?
5. How many phrases are in the melody?
6. Draw the fermata.
7. Name the tied note.
8. How many beats does the tied note receive?
9. The names of the spaces are:
10. The names of the lines are:

APPENDIX F

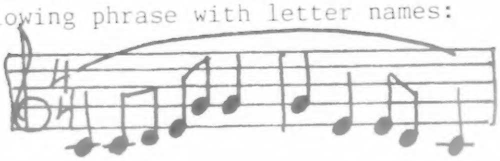
AN INTERMEDIATE SIGHT-SINGING PROGRAM FOR SECOND THROUGH SIXTH GRADE STUDENTS

PRETEST-POSTTEST

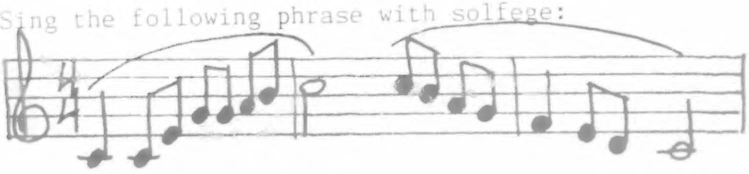
AN INTERMEDIATE SIGHT-SINGING PROGRAM
FOR SECOND THROUGH SIXTH GRADE STUDENTS

Pretest-Posttest

1. Sing a major scale on loo.
2. Sing a minor scale on loo.
3. Sing the C Major chord
4. Identify the I chord when played on the piano.
5. Identify the IV and V chord when played on the piano.
6. Sing the following intervals from middle C: major third, minor third, major sixth, minor sixth, perfect fifth, perfect fourth, perfect unison, perfect octave, major seventh.
7. Sing the following phrase with letter names:



8. Sing the following phrase with solfege:



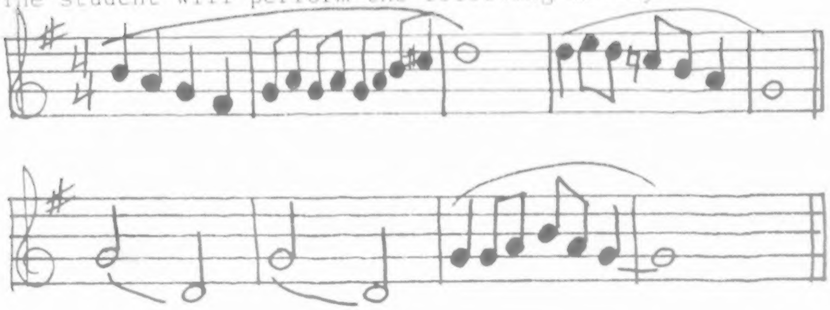
9. Sing the V chord.
10. Sing the V^7 chord.

APPENDIX G

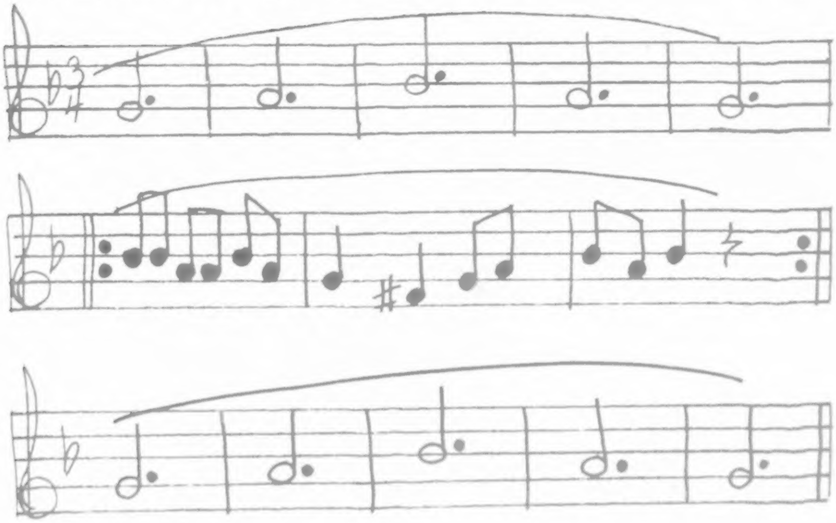
AN INTERMEDIATE RECORDER PROGRAM FOR THIRD GRADE CHILDREN

Pretest-Posttest

1. The student will perform the following melody:



2. The student will perform the B section of the following melody:



APPENDIX H

DESCRIPTION OF INTERMEDIATE PRETEST-POSTTESTS IN NOTATION-READING, SIGHT-SINGING, AND RECORDER PROFICIENCY

The intermediate notation-reading program for second through sixth grade children pretest-posttest pertaining to a given melody in the key of G Major consisted of ten statements which required a written response. The student was asked to draw a G clef, time signature, and fermata. Identification of the tied note and the names of spaces and lines was requested from the student. The number of measures, phrases, and beats received by the tied note was identified.

The intermediate sight-singing program for second through sixth grade students pretest-posttest consisted of ten vocal instructions including singing a major scale and a minor scale on *loo* and singing the C Major chord, V chord, and the V^7 chord. Students were requested to identify the I, IV, and V chord when played on the piano. A major third, minor third, major sixth, minor sixth, perfect fifth, perfect fourth, perfect unison, perfect octave, and major seventh were sung from middle C. Phrases were sung with letter names and solfege.

The intermediate recorder program for third grade children consisted of two melodies for the student to perform; namely, a G Major melody and a B^b melody. Phrasing and identifying the B section of a melody were included in a performance. Notation set forth in the objectives was included in the melody; namely, B, A, G, E, C^1, D^1, E^1, D , F, C, $F^\#$, $C^\#$, and B^b.

APPENDIX I

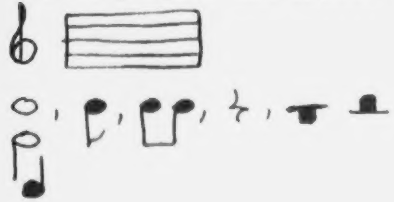
____

STUDENT, GRADE, PRETEST, POSTTEST

A BEGINNER NOTE-READING PROGRAM FOR SECOND THROUGH SIXTH GRADE STUDENTS
CHECKLIST

Objective 1
Play, sing, and move to music notated in $\frac{2}{4}$ and $\frac{3}{4}$.

Objective 2
Identify staff and notes.



Objective 3
Perform AB form
vocal
instrumental
movement

Objective 4
Perform and create melodies CM
vocal
instrumental

Objective 5
Play, sing, move to music notated in
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C and ¢.

Objective 6
Sing melodies from notation

Objective 7
Perform AB, ABA
vocal
instrumental
movement

Objective 8
Sing and play melodies
vocal
instrumental
C Major
G Major
D Major

Objective 9
Play, sing, move
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C, and ¢, $\frac{6}{8}$

Objective 10
Play simple melodies from notation

Objective 11
Perform AB, ABA, ABACA(rondo)
vocal
instrumental
movement

Objective 12
Sing and play melodies through instrumental and vocal experiences
C Major
G Major
D Major
F Major B^b Major

Objective 13
Response to dynamics

Objective 14
Create simple melodies and notate them.

Objective 15
Perform AB, ABA, ABACA(rondo), and Theme and Variations
vocal
instrumental
movement

Objective 16
Sing and play melodies
C Major
G Major
D Major
F Major
B^b Major
E^b Major

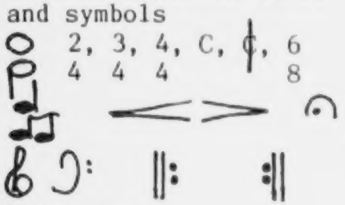
Check each item when completed.

APPENDIX J

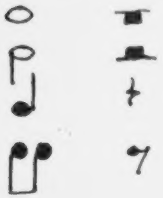
STUDENT, GRADE, PRETEST, POSTTEST

AN INTERMEDIATE NOTE-READING PROGRAM FOR SECOND THROUGH SIXTH GRADE STUDENTS
CHECKLIST

Objective 1
Read notation on staff
and symbols



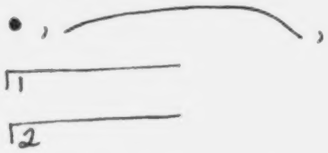
Objective 2
Read and perform rhythm
score



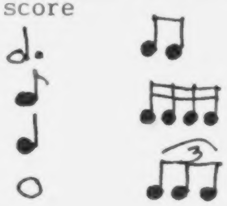
Objective 3
Perform music
Italian Glossary
andante contabile
allegretto
moderato
lentamente

Objective 4
Analyze form and tone color
ABA
Rondo
Theme and Variations
String
Woodwind
Brass
Percussion

Objective 5
Read notation on staff
and symbols



Objective 6
Read and perform rhythm
score



Objective 7
Perform music
Italian Glossary
waltz
diminuendo
presto
allegro vivace

Objective 8
Analyze form and tone color
Cantata
Spiritual
Gospel

Objective 9
Read notation on staff
and symbols
pp
mp
p
f
mf
ff

Objective 10
Read and perform rhythm
score with 3 lines of notation

Objective 11
Perform music
Italian Glossary
scherzando
con spirito
largo
allegro vivace
ritardando

Objective 12
Analyze form and tone color
Canon
Tonal
A-Tonal
Fugue

Objective 13
Assign dynamic markings and
Italian Glossary to melody
and perform.

Objective 14
Create rhythm score to
accompany melody.

Objective 15
Perform music
Italian Glossary
march
trio
minuetto
adagio
dal segno al fine

Objective 16
Analyze form and tone color
Symphony
Sonata-allegro
Rag

Check each item when completed.

APPENDIX K

STUDENT, GRADE, PRETEST, POSTTEST

A BEGINNER SIGHT-SINGING PROGRAM FOR SECOND THROUGH SIXTH GRADE STUDENTS
CHECKLIST

Objective 1
Sight-sing simple phrases
C Major.

Objective 2
Sing arpeggiated chords
C Major
G Major

Objective 3
Sing C Major scale, loo
ascending
descending

Objective 4
Sing intervals
M3
m3
M6

Objective 5
Sing simple melody
in C Major from notation, loo.

Objective 6
Sight-sing simple phrases
G Major

Objective 7
Sing arpeggiated chords
C Major
G Major
D Major

Objective 8
Sing C Major scale, loo
ascending
descending

Objective 9
Sing intervals
M3
m3
M6
m6

Objective 10
Sing a simple melody
in C Major.

Objective 11
Sight-sing simple phrases
D Major

Objective 12
Sing arpeggiated chords
C Major
G Major
D Major
A Major

Objective 13
Sing a Major scale and a
minor scale

Objective 14
Sing intervals
M3
m3
M6
m6
P5

Objective 15
Sing a simple melody
in C Major, G Major, and
D Major, loo, letter names,
or numbers.

Objective 16
Sight-sing simple phrases
C Major
G Major
D Major
F Major

Objective 17
Sing arpeggiated chords
Major chords
minor chords

Objective 18
Sing a scale passage in
a melody.

Objective 19
Identify intervals in a
melody.
M3 P5
m3
M6
m6

Objective 20
Create a simple melody.

Check each item when completed.

APPENDIX L

STUDENT, GRADE, PRETEST, POSTTEST

AN INTERMEDIATE SIGHT-SINGING PROGRAM FOR SECOND THROUGH SIXTH GRADE STUDENTS
CHECKLIST

Objective 1
Sight-sing phrases
C Major, letter names.

Objective 2
Sing Major chords C Major

Objective 3
Sing a Major scale, loo.

Objective 4
Sing intervals
M3
m3
M6
m6
P5

Objective 5
Create a phrase of music.

Objective 6
Sight-sing phrases
C Major, numbers

Objective 7
Aurally recognize
I, V, I chords.

Objective 8
Sing a minor scale, loo.

Objective 9
Sing intervals
M3 P4
m3
M6
m6
P5

Objective 10
Sight-sing A section
Sight-play B section

Objective 11
Sight-sing phrases
C Major, solfege.

Objective 12
Aurally recognize
I, IV, V, V^7

Objective 13
Sing Major scale, minor scale
letter names,
numbers,
solfege

Objective 14
Sing intervals
M3 P5
m3 P1
M6 P8
m6 M7
P4

Objective 15
Sing A section of melody in Major,
and sing B section in minor (ABA).

Objective 16
Sight-sing phrases
C Major
G Major
D Major
F Major
Letter names, numbers/solfege

Objective 17
Sing chord progression
I, IV, V V^7. 0
C Major
F Major

Objective 18
Aurally recognize a
Major and a minor scale.

Objective 19
Echo intervals and
spell them.

Objective 20
Create a vocal ostinato to
accompany a melody.

Check each item when completed.

APPENDIX M

A BEGINNER RECORDER PROGRAM FOR SECOND GRADE CHILDREN
CHECKLIST

The following melodies from Recorder for Beginners (1977) are appropriate for a beginner recorder program checklist:

Quarter 1: "Waltz Tune for Two"

Quarter 2: "A C-B Piece"

Quarter 3: "Go Tell Aunt Rhodie"

Quarter 4: "The BAG Duet"
"A Sing-Song Rondo Tune"

APPENDIX N

AN INTERMEDIATE RECORDER PROGRAM FOR THIRD GRADE CHILDREN
CHECKLIST

The following melodies from Recorder for Beginners (1977) are appropriate for an intermediate recorder program checklist:

Quarter 1: "New Note, Low D"

Quarter 2: "Can't Catch Me"

Quarter 3: "French Folk Song"

Quarter 4: "Bohemian Folk Song"

"America"

APPENDIX O

MUSIC EDUCATOR QUESTIONNAIRE

Please answer the following questions:

Did you attend the workshop? _____ Yes _____ No

Did you teach this music curricula? _____ Yes _____ No

How often did you teach this music curricula?

_____ 1 day/week _____ 2 days/week _____ 3 days/week _____ 4 days/week _____ 5 days/week

How long was each lesson? _____ 15-20 mins. _____ 20-30 mins. _____ 30-45 mins.

Were you able to teach other objectives to your students not set forth in this curricula while implementing this curricula? _____ _____ If yes, please specify objectives/other activities, and amount of time spent teaching these objectives/activities.

____

____

____

____

Please respond to the following statements:	Agree	Agree Most of the Time	Agree Sometimes	Agree Almost Never	Disagree
1. The musical activities presented are appropriate for second through sixth grade students.	1	2	3	4	5
2. I was able to teach the 3 quarters of the objectives during the implementation period from November through June.	1	2	3	4	5

Music Educator Questionnaire page 2	Agree	Agree Most of the Time	Agree Sometimes	Agree Almost Never	Disagree
3. I was able to acquire adequate teaching materials to present the activities.	1	2	3	4	5
4. The workshop leader responded to my request for assistance in my classroom when presenting a particular activity.	1	2	3	4	5
5. The students accomplished the objectives.	1	2	3	4	5
6. The children enjoyed participating in the suggested activities.	1	2	3	4	5
7. The workshop encouraged the participants to actively participate in workshop activities.	1	2	3	4	5
8. The workshop encouraged the participants to experience new teaching methods.	1	2	3	4	5
9. The workshop leader was knowledgeable and well prepared when presenting the workshops.	1	2	3	4	5

Your personal comments will be greatly appreciated. Please state any additional activities that you found helpful in teaching the objectives,and state any improvements to the curricula you believe would be appropriate. Thank you.

____

____

____

____

____

APPENDIX P

A BEGINNER NOTE-READING PROGRAM
FOR SECOND THROUGH SIXTH GRADE STUDENTS

MUSIC DEPARTMENT

Department Philosophy:

Music education is of the utmost value in the growth and development of every student in the public schools; however, human values are more important than the development of musical skills.

Many different activities in music should be offered so that each student may have a satisfying musical experience. It is desirable that every student develop a feeling of pride and achievement in some music activity. A feeling of security and a desire for further musical experiences are desired as well.

High standards should be set in music education. Whether a student sings, or plays an instrument, or listens to music, he must be challenged to put forth his best effort.

We wish to give our students a richer life through music; to increase each student's knowledge of music, and to guide students to a better understanding and love for music.

Department Goals:

1. To develop and maintain a curiosity about the world of music.
2. To be able to use musical skills to demonstrate advanced quality in tone production and texture.
3. To demonstrate the ability to perform all examples of musical dynamics.
4. To develop and demonstrate the ability to perform given rhythmic patterns.
5. To develop the ability to perform as a soloist as well as in an ensemble.
6. To be able to seek out existing musical knowledge.

MUSIC DEPARTMENT

Course Title: A Beginner Note-reading Program for Second Through Sixth Grade Students

Course Philosophy:

Music in the elementary curriculum is an essential element in developing the whole child to his/her full capacity of human growth. The child's aesthetic sensitivity will be developed as he/she explores his/her musical environment. Through this course, the child will participate in rhythm, melody, movement and listening to provide experiences to enrich studies in music theory. A knowledge of music theory will qualify a child's ability to participate in vocal and instrumental performing groups in the elementary school in order to enrich his/her musical aptitude.

Course Goals:

The curriculum is directed so that students will be able to accomplish the following:

1. Demonstrate a rhythmic response to rhythmic experiences in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C, C, and $\frac{6}{8}$.
2. Perform and create simple melodies from notation.
3. Demonstrate an understanding of AB, ABA, and ABACA (rondo) form through performance.
4. Perform and create melodies accurately through vocal and instrumental media.

MUSIC DEPARTMENT

Course Title: A Beginner Note-reading Program for Second Through Sixth Grade Students

Existing Proficiencies:

It is expected of the student to attain a grade of satisfactory or better.

Evaluation Techniques:

The quarter grade will be based on four measurable items. Each item represents 25% of the final grade.

1. The student will perform music in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C, C, and $\frac{6}{8}$.
2. The student will demonstrate the ability to read, perform, and create simple melodies from notation.
3. The student will demonstrate the ability to express form AB, ABA, ABACA (rondo), and theme and variations through the voice, instruments, and movement.
4. The student will perform and create his/her own melodies through vocal and instrumental experiences.

MUSIC DEPARTMENT

Course Title: A Beginner Note-reading Program for Second Through Sixth Grade Students

Course Objectives:

Quarter 1

The student will be able to:

1. Play, sing, and move to music notated in $\frac{2}{4}$ and $\frac{3}{4}$ rhythm.
2. Demonstrate the ability to identify components of the staff including notes.
3. Perform AB form in music through vocal, instrumental, and movement experiences.
4. Perform and create melodies through instrumental and vocal experiences in the tonality of C Major.

Quarter 2

The student will be able to:

5. Play, sing, and move to music notated in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C and ¢ rhythm.
6. Sing melodies from musical notation.
7. Perform AB and ABA form in music through vocal, instrumental, and movement experiences.
8. Sing and play melodies through instrumental and vocal experiences in the tonality of C Major, G Major, and D Major.

Quarter 3

The student will be able to:

9. Play, sing, and move to music notated in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C, ¢ and $\frac{6}{8}$ rhythm.
10. Play simple melodies from notation.
11. Perform AB, ABA, and ABACA (rondo) form in music through vocal, instrumental, and movement experiences.
12. Sing and play melodies through instrumental and vocal experiences in the tonality of C Major, G Major, D Major, F Major and B^b Major.

Quarter 4

The student will be able to:

13. Demonstrate a response to dynamics in music through performance.
14. Create simple melodies, and notate them.
15. Perform AB, ABA, ABACA (rondo) and Theme and Variations form in music through vocal, instrumental, and movement experiences.
16. Sing and play melodies through instrumental and vocal experiences in the tonality of C Major, G Major, D Major, F Major, B^b Major, and E^b Major.

GRADE Second-Sixth UNIT TITLE(s) A Beginner Note-reading Program for Second Through Sixth Grade Students QUARTER 1 P. 1 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
1. Play, sing, and move to music notated in $\genfrac{}{}{0pt}{}{2}{4}$ and $\genfrac{}{}{0pt}{}{3}{4}$ rhythm.	Silver Burdett Music, volume v. $\genfrac{}{}{0pt}{}{2}{4}$ Best Friends, v. 2 The Band in the Square v.2 Whoa, Mule! v. 2 Allee Allee O! v. 2 Jingle Bells v. 3 Polly Wolly Doodle v. 3 Yankee Doodle v. 3 Ain't Gonna Rain v. 3 Jane, Jane v. 4 Rookoombine v. 4 In Bahia Town v. 4 Mama Don't 'Low v. 5 Polka v. 5 Carol of the Birds v. 6 My Island v. 6 $\genfrac{}{}{0pt}{}{3}{4}$ America v. 2 All Me Rock v. 2 Love v. 3 Bella Bimba v. 3 Can't Help Singing v. 4 The Star-Spangled Banner v4 El Capotin v. 5 Clementine v. 5 Amazing Grace v. 6 Mi Caballo Blanco v. 6	The teacher will play music in $\genfrac{}{}{0pt}{}{2}{4}$ and $\genfrac{}{}{0pt}{}{3}{4}$ rhythm. The children, while seated, will patsch snap $\genfrac{}{}{0pt}{}{2}{4}$ rhythm and patsch clap clap $\genfrac{}{}{0pt}{}{3}{4}$ rhythm. The class will stand and bending the knees on the strong beat. The teacher will play piano music or recordings in these time signatures for the class to move to. Rhythms | (tah) ⊓ (tee-tee) will be presented to the class for rhythm drills. The rhythms will also be expressed with claps, snaps, and patsching the strong beat. Notation (𝅝, 𝅗𝅥, ♩, ♫) will be presented and expressed by singing loo on a given pitch/clapping/ rhythm instruments.	The student will play, sing, and move to 5 examples of $\genfrac{}{}{0pt}{}{2}{4}$ and $\genfrac{}{}{0pt}{}{3}{4}$ rhythm. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Note-reading Program for Second Through Sixth Grade Students QUARTER 1 P. 2 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
2. Demonstrate the ability to identify components of the staff including notes.	Silver Burdett Music Spectrum of Music	The teacher will present the music staff . The following symbols will be added: 𝄞, $\frac{2}{4}$, $\frac{3}{4}$, |, ⌒. One whole note will be placed in a space within a measure from space 1 ascending to space 4 and identified (F,A,C,E). A whole note will be placed around each line within a measure and identified (E,G,B,D,F). A sentence may be memorized as the students take the first letter of each word to represent a line from line 1 ascending to line 5: Every Good Boy Deserves Friends. A simple phrase will be presented for the student to sing with letter names, numbers, and solfege. The phrase will be performed on pitched instruments; namely, piano, xylophone, recorder, clarinet.	The student will identify 5 symbols on the music staff including 𝄞, $\frac{2}{4}$, $\frac{3}{4}$, |, ⌒. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Note-reading Program for Second Through Sixth Grade Students QUARTER 1 P. 3 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
3. Perform AB form in music through vocal, instrumental, and movement experiences.	Silver Burdett Music AB: Whoa, Mule v. 2 Hurry, Little Pony v. 2 Buying Fish v. 3 Boil Them Cabbage Down v. 3 Grandpa v. 4 Hold On v. 4 Matilda v. 5 I Belong to This Band v. 5 So My Sheep May Safely Graze v6 There's No Hidin' Place v. 6 Notebook for Anna Magdalena Bach, Minuet v. 4 The Three Ravens v. 6 Mozart: Three German Dances, No. 3 v. 6	Movement may express rhythm and form. The children will walk to their tempo individually. The teacher will match each child's walking tempo at the piano. The teacher will then play a tempo for the student to walk to. Tempi may also be expressed on a drum. The students will aurally recognize a song in AB form. They will sing the A section and raise their hand/ move to the music/ softly patsch/ snap fingers/ softly tap a drum when they hear the B section. The students will experience form seated or while assigned their own "space" in the room. Each student will be assigned to a special group of 4 or 5 students to express form. One student may volunteer to express the form. Two students may work together to express form; i.e., One may play the A section on a triangle and the other may play the B section softly on a hand drum.	The student will perform AB form in music through vocal, instrumental, and movement experiences for 5 compositions. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Note-reading Program for Second Through Sixth Grade Students QUARTER 1 P. 4 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
4. Perform and create melodies through instrumental and vocal experiences in the tonality of C Major.	Silver Burdett Music C Major My Silver Whistle v. 2 Great Big Stars v. 2 America the Beautiful v. 3 Pay Me My Money Down v. 4 Silent Night v. 4 Christmas is Coming v. 5 Matilda v. 5 Morning Has Broken v. 6	The class will identify the note names of the melody and sing the melody. The teacher will erase various note names for the student to remember and name. The class will sing the melody remembering the missing note names. All note names will be erased. The class will name the notes and sing/play the melody. The class will perform music with no note names written under notes. Individual students will name and sing the pitches of the melody. The students will improvise on metallophones and xylophones to create simple melodies in the tonality of C Major.	The student will perform and create 5 simple melodies in the tonality of C Major. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Note-reading Program for Second Through Sixth Grade Students QUARTER 2 P. 5 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
5. Play, sing, and move to music notated in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C, and ¢ rhythm.	Silver Burdett Music $\frac{4}{4}$ Great Big Stars v. 2 John the Rabbit v. 2 Ghost of John v. 3 You're My Friend v. 4 Rain, Rain, Go Away v. 5 Bless the Beasts and the Children v. 5 There's No Hidin' Place v. 6 C Louis Moved Away v. 4 Looks Like Rain in Sunny Lane v. 5 Bagatelle Farm v. 6 ¢ Scratch, Scratch v. 3, v. 4 When the Saints Go Marching In v. 4 Lord, LOrd, I've Got Some Singin' To Do v. 5 Cum-ma-la Be-stay v. 6 Gonna Build a Mountain v.6	The teacher will present music in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C, and ¢ rhythm. The students will select the time signature that matches the music they are experiencing. A melody will be presented on the board. The students will identify the letter names of the notes and perform the melody on a recorder or glockenspiel. Note names may be written under notes on the board. A card will cover the notes to encourage the students to perform the notes from memory. They may alternate the process of singing with note names and without. However, each student must learn the note names in order to read music.	The student will play, sing, and move to music correctly identifying 5 time signatures. Proficiency: 80%

A Beginner Note-reading Program for Second Through Sixth Grade Students

GRADE Second-Sixth UNIT TITLE(s) QUARTER 2 P. 6 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
6. Sing melodies from musical notation.	Silver Burdett Music Spectrum of Music	The teacher will present musical notation. The class will clap the rhythm of the melody. Students will identify note names. One student will perform the melody on a glockenspiel. The class will sing the melody. A page of notation will be presented to the students. The notes in each measure will spell words, which the student must complete by identifying each note. Students will copy simple melodies onto music notation paper. They will practice singing the melodies at home. Intervals will be studied, identified, played, and sung. A scale will be presented that establishes the tonality of the melody. The students will sing the scale and the melody. Chords will be introduced, identified, and arpeggiated. The students will perform an obligato to a given melody. They will sing on loo and with letter names.	The student will sing 5 melodies from musical notation. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Note-reading Program for Second Through Sixth Grade Students QUARTER 2 P. 7 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
7. Perform AB and ABA form in music through vocal, instrumental and movement experiences.	Silver Burdett Music ABA: The Band in the Square v. 2 Get on Board v. 2 Shoo Fly v. 2 Little David, Play on Your Harp v. 3 Oh, Won't You Sit Down? v. 3 Don't Count Your Chickens v. 4 Run, Run, Run v. 4 Tchaikovsky: The Nutcracker Suite, Trepak v. 4 Mountain Sound v. 5 Bagatelle Farm v. 6 Prokofiev: Gavotte v. 6	The students will listen to a composition in AB and ABA form. They will identify each section. The students will create an AB composition. They will notate the music and determine how to express each section of the composition. The class will divide into 2 groups. Group 1 will create movement for the A section. Group 2 will express the B section vocally or instrumentally.	The student will express 5 examples of AB and ABA form in music through vocal, instrumental and movement experiences. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Note-reading Program for Second Through Sixth Grade Students QUARTER 2 P. 8 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
8. Sing and play melodies through instrumental and vocal experiences in the tonality of C Major, G Major, and D Major.	Silver Burdett Music G Major: Suo Gan v. 2 Lady Come v. 2 This Land is Your Land v. 3 America v. 3 Don't Count Your Chickens v. 4 I'm Gonna Walk v. 5 Lord, I Wish I Could Pray v. 5 Amazing Grace v. 6 Woke Up This Morning v. 6 D Major: Lulla, Lullaby v. 2 One Cold and Frosty Morning v2 Shepherds Came to Bethlehem v3 Ging Gong Gooli v. 3 Louis Moved Away v. 4 In Bahia Town v. 4 Winds of Morning v.5 Hammer Song v. 5 Hossana v. 6	Students will identify the key signature. The student will play the scale that accompanies a key signature on a glockenspiel. Students will identify the note names of a melody. Students will decide whether to sing or play a given melody. Students will play the root of the I, IV, and V chord on a bass metallophone while another student improvises a melody over the bass line. Students will arpeggiate the I, IV, and V chord on a bass xylophone while the teacher performs a simple melody over the accompaniment. The melody will be notated on the blackboard for all students to perform.	The student will sing/play melodies in the tonality of C Major, G Major, and D Major to express 5 examples. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Note-reading Program for Second Through Sixth Grade Students QUARTER 3 P. 9 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
9. Play, sing, and move to music notated in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C, ¢ and $\frac{6}{8}$ rhythm.	Silver Burdett Music $\frac{6}{8}$ Hush-a-ba, Birdie v. 2 Lemons v. 3 Shepherds Bring Candy and Milk v. 3 How D'ye Do and Shake Hands v. 3 Angelina v. 4 Weary of the Railway v. 4 Guadalajara v. 5 Hallelujah, v. 6 Anthony Mayberry v. 6	The class will experience three rhythms; namely, the rhythm of the words, an accompanimental rhythm pattern, and a steady beat rhythm. These rhythms may be expressed on a hand drum or sticks. The teacher will perform one of the three rhythms. The students will identify the rhythm. A record will be presented for the students to rhythmically express one of the three rhythms. Students will move to express a time signature. The students and teacher will select songs to sing and play in the time signatures indicated.	The students will play, sing, and move to music notated in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C, ¢ and $\frac{6}{8}$ rhythm for 5 musical expressions. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Note-reading Program for Second Through Sixth Grade Students QUARTER 3 P. 10 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
10. Play simple melodies from notation.	Silver Burdett Music Spectrum of Music Making Music Your Own	Simple melodies will be presented. The class will orally name the notes of the melody. The class will divide into 2 groups. Group 1 will play the first phrase and group 2 will play the second phrase, etc. until the melody is completed. Individual students will take turns performing a phrase of the melody. Students will place specific notes on the staff. Students will complete measures of music, which do not have the correct number of beats/measure. Students will then play the music on the recorder or a glockenspiel.	The student will play 5 simple melodies from notation. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Note-reading Program for Second Through Sixth Grade Students QUARTER 3 P. 11 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
11. Perform AB, ABA, and ABACA (rondo) form in music through vocal, instrumental, and movement experiences.	Silver Burdett Music Rondo form Rameau: Gigue en rondeau v. 6	The students will aurally identify each section of a composition. The students will sing A and play B on the recorder. The students will sing A, play B. and move to C. The C section may also be expressed with body sounds. Rhythm instruments may also express the form. A rhythm rondo may be performed as students express each section of the composition; i.e. section A snap, section B clap, section C patsch. Movement may express a section of the rondo as well as rhythm instruments.	The student will perform AB, ABA, and ABACA (rondo) form in music through 5 vocal, instrumental, and movement experiences. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Note-reading Program for Second Through Sixth Grade Students QUARTER 3 P. 12 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
12. Sing and play melodies through instrumental and vocal experiences in the tonality of C Major, G Major, D Major, F Major and B^b Major.	Silver Burdett Music F Major: Hold My Mule v. 2 Hop Old Squirrel v. 2 Old Blue v. 3 Oh, What a Beautiful City v. 3 I Don't Mind v. 4 Noah v. 4 Polka v. 5 Guadalajara v. 5 Gentle Rivers v. 6 B^b Major: Battle Hymn of the Republic v.2 Adir Hu v. 2 Yankee Doodle v. 3 Mountain Sound v. 5 The Golden Vanity v. 6 My Island v. 6 Hava Nashira v. 6	A tonality will be presented with the appropriate key signature and scale. The children will sing the scale and listen to the tonic, subdominant and dominant chords in the tonality. They will sing the arpeggiated chords. Note names will be assigned to notation. The class will sing the melody. The teacher will transpose the melody from F Major to C Major for aural discrimination. Students will select instruments to accompany the melody.	The student will sing and play melodies through 5 instrumental and vocal experiences in the tonality of C Major, G Major, D Major, F Major and B^b Major. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Note-reading Program for Second Through Sixth Grade Students QUARTER 3 P. 13 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
13. Demonstrate a response to dynamics in music through performance.	Silver Burdett Music Tongo v. 4 An Iroquois Lullaby v. 4 I Don't Mind v. 4 Dance Symphony v. 4 Benjamin Britten, Soirees Musicales v. 4 Bizet: Scenes Bohemiennes, No. 3 v. 4 Grieg: In the Hall of the Mountain King v. 3 The Ghost of John v. 3 Locke: Saraband v. 3 El Capotin v. 5 Greensleeves v. 5 Beethoven: Symphony No. 3, Movement 3 v. 6	The teacher will present dynamic symbols pp, mp, p, f, mf, ff. Students will express each symbol with voice, pitched and rhythm instruments. The students will select melodies to perform and will assign appropriate dynamic symbols to the composition. Several students will perform a composition with dynamics. The class will aurally identify the dynamics expressed and write them on the board. Dynamic symbols will be written on cards placed in a box. Each student will select one and express the symbol for the class. The class will identify the dynamic the student is expressing and assign the appropriate symbol to the demonstration.	The student will express dynamics (< >, pp, mp, p, f, mf, ff) in 5 compositions. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Note-reading Program for Second Through Sixth Grade Students QUARTER 4 P. 14 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
14. Create simple melodies, and notate them.	Silver Burdett Music Spectrum of Music Making Music Your Own	The students will sing their favorite songs. Students will create their own melodies. An opportunity to improvise on a metallophone or xylophone will encourage creativity. One student at a time may create a simple melody. The students will spell the notes to the teacher for notation. The class will sing the melody with loo/letter names/numbers/solfege. Two students may work together to create a melody. The students will sing the melody, and the class will echo the melody.	The student will create a simple melody and notate it. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Note-reading Program for Second Through Sixth Grade Students QUARTER 4 P. 15 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
15. Perform AB, ABA, ABACA (rondo) and Theme and Variations form in music through vocal instrumental, and movement experiences.	Silver Burdett Music Theme and Variations: Sor: Variations on a Theme by Mozart v. 3 Gerrish: Theme and Variation on a Burgundian Tune v. 5 Carlos: Variations for Flute and Electronic Sound v. 5 Gould: American Salute v. 5 Handel: The Harmonious Blacksmith v. 6	The students will aurally identify form in music. Vocal and instrumental selections will be presented for the students to express. Vocal, instrumental and movement will express form. Students will express theme and variations through instrumental and movement experiences. A simple movement may be expressed in a variety of ways rhythmically. The teacher will present theme and variations in pictures. The theme will be children,and the variations will be pictures of children around the world.	The student will perform 5 examples of AB, ABA, ABACA (rondo and Theme and Variations. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Note-reading Program for Second Through Sixth Grade Students QUARTER 4 P. 16 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
16. Sing and play melodies through instrumental and vocal experiences in the tonality of C Major, G Major, D Major, F Major, B^b Major, and E b Major.	Silver Burdett Music E^b Major: Scratch, Scratch v. 3, v.4 Can't Help Singing v. 4 The Unhappy Cuckoo v. 4 Guava Berry Song v. 4 Fascinating Rhythm v. 5	Tonality, key signatures and chords will be presented to the students for identification and relationships; i.e., The C Major chord is subdominant in G Major; chords are created from scales; key signatures express tonality. Scales and key signatures will be matched by students. Note names will be identified by students and sung by the class.	The student will sing and play melodies with the class in the tonality of C Major, G Major, D Major, F Major, B^b Major, and E^b Major. Proficiency: 80%

REFERENCES

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Marsh, M. V., Rinehart, C. A., & Savage, E. J. (1975). Spectrum of Music. New York: Macmillan Publishing Company, Incorporated.

Landeck, B., Crook, E., Youngberg, H. C., & Luening, O. (1964). Making Music Your Own. Morristown, NJ: Silver Burdett Company.

APPENDIX Q

AN INTERMEDIATE NOTE-READING PROGRAM FOR SECOND THROUGH SIXTH GRADE STUDENTS

MUSIC DEPARTMENT

Department Philosophy:

Music education is of the utmost value in the growth and development of every student in the public schools; however, human values are more important than the development of musical skills.

Many different activities in music should be offered so that each student may have a satisfying musical experience. It is desirable that every student develop a feeling of pride and achievement in some music activity. A feeling of security and a desire for further musical experiences are desired as well.

High standards should be set in music education. Whether a student sings, or plays an instrument, or listens to music, he must be challenged to put forth his best effort.

We wish to give our students a richer life through music; to increase each student's knowledge of music, and to guide students to a better understanding and love for music.

Department Goals:

1. To develop and maintain a curiosity about the world of music.
2. To be able to use musical skills to demonstrate advanced quality in tone production and texture.
3. To demonstrate the ability to perform all examples of musical dynamics.
4. To develop and demonstrate the ability to perform given rhythmic patterns.
5. To develop the ability to perform as a soloist as well as in an ensemble.
6. To be able to seek out existing musical knowledge.

MUSIC DEPARTMENT

Course Title: An Intermediate Note-reading Program for Second Through Sixth Grade Students

Course Philosophy:

Music in the elementary curriculum is an essential element in developing the whole child to his/her full capacity of human growth. The child's aesthetic sensitivity will be developed as he/she explores his/her musical environment. Through this course, the child will participate in rhythm, melody, movement and listening to provide experiences to enrich studies in music theory. Having accomplished beginner skills in note reading, the child will pursue additional music theory studies to develop vocal and instrumental performance skills to pursue studying intermediate music in order to enrich his/her musical aptitude.

Course Goals:

The curriculum is directed so that students will be able to accomplish the following:

1. Demonstrate the ability to read music.
2. Read, create, and perform a rhythm score to accompany a melody.
3. Demonstrate the ability to perform music as prescribed in the composer's directions (Italian glossary) through vocal, instrumental, and movement experiences.
4. Demonstrate the ability to analyze music through tone color and form.

MUSIC DEPARTMENT

Course Title: An Intermediate Note-reading Program for Second Through Sixth Grade Students

Existing Proficiencies:

It is expected of the student to attain a grade of satisfactory or better.

Evaluation Techniques:

The quarter grade will be based on four measurable items. Each item represents 25% of the final grade.

1. The student will perform music from reading notation and dynamic symbols.
2. The student will perform and create a rhythm score to accompany a melody.
3. The student will perform music as prescribed in the Italian glossary; i.e., andante, presto, etc.
4. The student will analyze music through identification of instrumentation and form.

Course Title: An Intermediate Note-reading Program for Second Through Sixth Grade Students

Course Objectives:

Quarter 1

The student will be able to:

1. Read notation on the staff including the following symbols: 𝄞, 𝄢, 2/4, 3/4, 4/4, C, 𝄵, 6/8, < >, 𝄐, 𝄆 𝄇.
2. Read and perform a notated rhythm score including 𝅝, 𝅗𝅥, ♩, ♫, and rests.
3. Perform music as prescribed in the composer's directions Italian glossary: andante contabile, allegretto, moderato, lentamente.
4. Analyze form in music and tone color: ABA, Rondo, Theme and variations.

Quarter 2

The student will be able to:

5. Read notation on the staff including the following symbols: •, ⌒, 1, 2
6. Read and perform a notated rhythm score including 𝅗𝅥., ♪, ♩, 𝅝, rests, ♫, ♬, ♪♩♩.
7. Perform music as prescribed in the composer's directions Italian glossary: waltz, diminuendo, presto, allegro vivace.
8. Analyze form in music and tone color: Cantata, Spiritual, Gospel.

Quarter 3

The student will be able to:

9. Read notation on the staff including the following symbols: pp, mp, p, f, mf, ff.
10. Read and perform a notated rhythm score with 3 lines of rhythm notation.
11. Perform music as prescribed in the composer's directions Italian glossary: scherzando, con spirito, largo, allegro vivace, ritardando.
12. Analyze form in music and tone color: Canon Tonal, A-tonal, Fugue.

The student will be able to:

13. The student will assign dynamic markings and the Italian glossary to a given melody and perform it.
14. Create a rhythm score to accompany a melody.
15. Perform music as prescribed in the composer's directions Italian glossary: march, trio, minuetto, adagio, dal segno al fine.
16. Analyze form in music and tone color: Symphony, Sonata-allegro, Rag.

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Note-Reading Program for Second Through Sixth Grade Students QUARTER 1 P. 1 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
1. Read notation on the staff including the following symbols: 𝄞, 𝄢, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C, ¢, $\frac{6}{8}$, 𝆒 𝆓, 𝄐, 𝄆 𝄇.	Silver Burdett Music Spectrum of Music Making Music Your Own	The class will review notation. The students will aurally identify music and apply the following symbols: 𝄞, 𝄢, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C, ¢, $\frac{6}{8}$, 𝆒 𝆓, 𝄐, 𝄆 𝄇. Music symbols will be written on cards and placed in a box. Each student will select a card and demonstrate the symbol. The students will identify symbols in a music score. The teacher will write the symbols on a staff on the blackboard as they are dictated by the student.	The student will identify the symbols 𝄞, 𝄢, $\frac{2}{4}$, $\frac{4}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C, ¢, $\frac{6}{8}$, 𝆒 𝆓, 𝄐, 𝄆 𝄇 in 5 musical compositions. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Note-reading Program for Second Through Sixth Grade Students QUARTER 1 P. 2 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
2. Read and perform a notated rhythm score including 𝅝, 𝅗𝅥, ♩, ♫, and rests.	Silver Burdett Music Spectrum of Music Making Music Your Own Today With Music, Grace C. Nash Listen, Look, and Sing, Aden G. Lewis	The students will review notation. The students will identify notes and note values. The students will match notes with rests and express them on rhythm instruments. The students will create a melody including 𝅝, 𝅗𝅥, ♩, ♫, and rests. An accompanyiny rhythm pattern will be added to the melody. The class will be divided into 2 groups. Group 1 will sing the melody and group 2 will perform the accompaniment. The groups will then exchange parts.	The student will perform a rhythm score including 5 symbols: 𝅝, 𝅗𝅥, ♩, ♫, and rests. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Note-reading Program for Second Through Sixth Grade Students QUARTER 1 P. 3 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
3. Perform music as prescribed in the composer's directions Italian glossary: andante contabile, allegretto, moderato, lentamente.	Silver Burdett Music andante contabile: Beethoven: Quintet in E^b v. 5	Compositions will be played expressing the Italian glossary: andante contabile, allegretto, moderato, lentamente. Students will aurally identify the terms when heard in compositions. A melody will be presented to the students by the teacher, who will perform it on an instrument or vocally. The students will select the term which best describes the performance. Students will volunteer to express the musical terms through movement.	The student will perform music expressing 5 musical terms: andante contabile, allegretto, moderato. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Note-reading Program for Second Through Sixth Grade Students QUARTER P. 4 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
4. Analyze form in music and tone color: ABA, Rondo, Theme and Variations.	Silver Burdett Music v. 2, 3, 4, 5, 6.	The students will aurally identify form in music; namely, ABA, Rondo, Theme and Variations. The students will identify tone color. Charts picturing instruments of the orchestra will be presented to the students together with appropriate listening experiences. Music will be presented to the students. They will identify the instruments heard in the music. Instruments will be grouped in families and named by the students. Students will pretend to play instruments. The class will identify the family being imitated and the specific instrument. Students will move to the music in expressing form.	The student will analyze form (ABA, Rondo, Theme and Variations) and tone color in 5 musical compositions. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Note-reading Program for Second Through Sixth Grade Students QUARTER 2 P. 5 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
5. Read notation on the staff including the following symbols: • , ⌢ , ⌈1 , ⌈2 .	*Silver Burdett Music*, *Spectrum of Music* *Making Music Your Own*	Notation review. The class will aurally identify music and following music symbols in notation. A melody will be presented on the blackboard. The students will add music symbols. The class will read the symbols and perform the music correctly. Music symbols will be written on cards and placed in a box. Each student will select a card and demonstrate the symbol.	The student will identify symbols • , ⌢ , ⌈1 , ⌈2 and perform the symbol in 5 compositions Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Note-reading Program for Second Through Sixth Grade Students QUARTER 2 P. 6 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
6. Read and perform a notated rhythm score including 𝅝 , 𝅗𝅥. , ♩ , ♪ , rests, , ♫ , ♬ , $\overset{3}{\text{♪♪♪}}$.	Silver Burdett Music Spectrum of Music Making Music Your Own	The students will review notation. The students will identify notes and note values. The students will match notes with rests and express them on rhythm instruments. The students will create a melody including the symbols above. An accompanying rhythm pattern will be added to the melody. The class will be divided into 2 groups. Group 1 will sing the melody and group 2 will perform the accompaniment. The groups will then exchange parts.	The student will perform a rhythm score including 5 of the following symbols: 𝅝 , 𝅗𝅥. , ♪ , ♬ , $\overset{3}{\text{♪♪♪}}$. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Note-reading Program for Second Through Sixth Grade Students QUARTER 2 P. 7 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
7. Perform music as prescribed in the composer's directions Italian glossary: waltz, diminuendo, presto, allegro vivace.	Silver Burdett Music waltz: Schubert: Waltz v. 5 presto: Telemann: Fantasie for Flute Without Bass v. 5 allegro vivace. Bela Bartok: Bear Dance from "Hungarian Sketches" Adventures in Music diminuendo: Gian-Carlo Menotti: Shepherds' Dance from "Amahl and the Night Visitors" Adventures in Music	Compositions will be played expressing the Italian glossary: waltz, diminuendo, presto, allegro vivace. The teacher will play music to express the terms. Students will aurally identify the terms when heard in compositions. A melody will be presented to the students by the teacher, who will perform it on an instrument or vocally. The students will select the term which best describes the performance. The students will move to the music.	The student will perform 5 terms from the Italian glossary: waltz, diminuendo, presto, allegro vivace. ·Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Note-reading Program for Second Through Sixth Grade Students QUARTER 2 P. 8 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
8. Analyze form in music and tone color: Cantata, Spiritual, Gospel.	cantata: Bach: Christmas, Cantata and Coffee Cantata. spiritual: Deep River, I Couldn't Hear Nobody Pray, Ezekiel Saw de Wheel gospel: I'll Do His Will, All of My Life.	Compositions will be presented to the students. The class will study the style, form, and tone color of the music. The students will recognize form in other compositions presented by the teacher. Students will volunteer to perform spirituals and gospel music. Students will differentiate between spiritual and gospel music.	The student will analyze form and tone color in 5 compositions from cantata, spiritual, and gospel music. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Note-reading Program for Second Through Sixth Grade Students QUARTER 3 P. 9 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
9. Read notation on the staff including the following symbols: pp, mp, p, f, mf, ff.	Silver Burdett Music Spectrum of Music Making Music Your Own	Notation review. The teacher will present the following symbols to the class: pp, mp, p, f, mf, ff. The students will aurally identify the symbols from selected compositions. Students will select their favorite songs and add the appropriate music symbols. Students will perform compositions following the dynamic markings.	The student will read and perform notation following the dynamic symbols pp, mp, p, f, mf, ff in 5 compositions. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Note-reading Program for Second Through Sixth Grade Students QUARTER 3 P. 10 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
10. Read and perform a notated rhythm score with 3 lines of rhythm notation.	Silver Burdett Music p. 205-220 v. 3 p. 122-125 v. 4 p. 205-220 v. 5 p. 207-222 v. 6	Notation review. The students will express the rhythm of the melody. The students will perform three rhythm patterns for a melody; namely, the rhythm of the words, the rhythm of a steady beat, and the rhythm of an accompaniment. The students will select an accompaniment to a melody and perform it. The students will read two lines of rhythm score to accompany a melody. The class will then add a third line of accompaniment, and perform all three lines. Students will express each line of the score with movement.	The student will perform 5 rhythm accompaniments in a rhythm score with 3 lines of rhythm notation. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Note-reading Program for Second Through Sixth Grade Students QUARTER 3 P. 11 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
11. Perform music as prescribed in the composer's directions Italian glossary: scherzando, con spirito, largo, allegro vivace, ritardando.	Silver Burdett Music largo: New World Symphony, Dvorak	Compositions will be presented to the class expressing the Italian glossary: scherzando, con spirito, largo, allegro vivace. Students will aurally identify the terms when heard in compositions. The teacher will present a melody to the students, who will select the term which best describes the composition. Students will volunteer to express the musical terms through movement.	The student will perform music expressing 5 musical terms: scherzando, con spirito, largo, allegro vivace, ritardando. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Note-reading Program for Second Through Sixth Grade Students QUARTER 3 P. 12 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
12. Analyze form in music and tone color: Canon, Tonal, A-tonal, fugue.	Silver Burdett Music Canon: Telemann: Six Canonic Sonatas, No. 1, Movement 3 v.6 Starer: Five Miniature for Brass v. 5 Tonal , A-tonal: What Do You Hear? 6 v.5 p. 130. Eddleman: Dualisms No. 1 v. 5 Dietrich Buxtehude: Fugue v. 6	The students will aurally identify form in music: namely, Canon, Tonal, A-tonal, and fugue. The students will identify tone color. Charts picturing instruments of the orchestra will be presented to the students together with appropriate listening experiences. Music will be presented to the students. They will identify the instruments heard in the music. Students will move to the music in expressing form.	The student will analyze form (Canon and Fugue) as well as Tonal and A-tonal music.

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Note-reading Program for Second Through Sixth Grade Students QUARTER P. 13 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
13. The student will assign dynamic markings and the Italian glossary to a given melody and perform it.	Silver Burdett Music Spectrum of Music Making Music Your Own	Notation, dynamic, and Italian glossary review. Students will express notation, dynamics,and Italian glossary terms through movement. The students will select a favorite melody and assign appropriate dynamic markings and terms for performance from the Italian glossary. Dynamics may be assigned to rhythm accompaniments and performance on pitched instruments.	The student will assign 5 dynamic markings and terms from the Italian glossary to a melody and perform the melody. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Note-reading Program for Second Through Sixth Grade Students

QUARTER 4 P. 14 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
14. Create a rhythm score to accompany a melody.	Silver Burdett Music p. 205-220 v. 3 p. 122-125 v. 4 p. 205-220 v. 5 p. 207-222 v. 6	Notation review. The students will express the rhythm of the melody. A steady beat rhythm will be created to accompany a melody. An accompanimental rhythm will be created to also accompany the melody. Students will select appropriate instruments to accompany melodies. The class will be divided into 4 groups of students. Group 1 will perform the melody and group 2, 3, and 4 will perform the rhythm score.	The student will perform 5 rhythm scores to accompany a melody. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Note-reading Program for Second Through Sixth Grade Students QUARTER 4 P. 15 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
15. Perform music as prescribed in the composer's directions Italian glossary: march, trio, minuetto, adagio, dal segno al fine.	Silver Burdett Music adagio: Haydn Symphony No. 103 v. 3 minuetto: Handel: Royal Fireworks Suite, v. 6 trio: Bach: Trio Sonata No. 1 in E Flat Major v. 6 march: Stravinsky: A Soldier's Tale Suite, "The Royal March" v. 3 dal segno al fine: Looks Like Rain in Sunny Lane v. 5	Compositions will be played expressing the Italian glossary: march, trio, minuetto, adagio, dal segno al fine. Students will aurally identify the terms when heard in compositions. A melody will be presented by the teacher. The students will select the term which best describes the performance. Students will express the musical terms through movement.	The student will perform music expressing 5 musical terms: march, trio, minuetto, adagio. dal segno al fine. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Note-reading Program for Second Through Sixth Grade Students QUARTER 4 P. 16 OF 16

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
16. Analyze form in music and tone color: Symphony, Sonata-allegro, Rag.	Symphony: Spectrum of Music, Beethoven: Symphony No. F Sonata-allegro: Schubert: Unfinished Symphony Mozart: Symphony No. 40 in G Minor Prokofiev: Classical Symphony. Rag: Joplin: Fig Leaf Rag, v. 6	Compositions will be presented to the students expressing form (symphony, sonata-allegro, and rag) as well as a variety of tone colors. The students will identify form and tone color in compositions. Students will group instruments into families in expressing tone color.	The student will identify tone color and form in analyzing 5 compositions. Proficiency: 80%

REFERENCES

Crook, E., Reimer, B., & Walker, D. (1985). Silver Burdett Music, Centennial Edition. Morristown, NJ: Silver Burdett Company.

Marsh, M. V., Rinehart, C. A., & Savage, E. J. (1975). Spectrum of Music. New York: Macmillan Publishing Company, Incorporated.

Landeck, B., Crook, E., Youngberg, H. C., & Luening, O. (1964). Making Music Your Own. Morristown, NJ: Silver Burdett Company.

APPENDIX R

A BEGINNER SIGHT-SINGING PROGRAM FOR SECOND THROUGH SIXTH GRADE STUDENTS

MUSIC DEPARTMENT

Department Philosophy:

Music education is of the utmost value in the growth and development of every student in the public schools; however, human values are more important than the development of musical skills.

Many different activities in music should be offered so that each student may have a satisfying musical experience. It is desirable that every student develop a feeling of pride and achievement in some music activity. A feeling of security and a desire for further musical experiences are desired as well.

High standards should be set in music education. Whether a student sings, or plays an instrument, or listens to music, he must be challenged to put forth his best effort.

We wish to give our students a richer life through music; to increase each student's knowledge of music, and to guide students to a better understanding and love for music.

Department Goals:

1. To develop and maintain a curiosity about the world of music.
2. To be able to use musical skills to demonstrate advanced quality in tone production and texture.
3. To demonstrate the ability to perform all examples of musical dynamics.
4. To develop and demonstrate the ability to perform given rhythmic patterns.
5. To develop the ability to perform as a soloist as well as in an ensemble.
6. To be able to seek out existing musical knowledge.

MUSIC DEPARTMENT

Course Title: A Beginner Sight-singing Program for Second Through Sixth Grade Students

Course Philosophy:

Music in the elementary curriculum is an essential element in developing the whole child to his/her full capacity of human growth. The child's aesthetic sensitivity will be developed as he/she explores his/her musical environment. Through this course, the child will participate in rhythm, melody, listening, movement, and vocal experiences in sight-singing in order to develop the necessary skills to read beginner music.

Course Goals:

The curriculum is directed so that students will be able to accomplish the following:

1. Demonstrate the ability to sight-sing phrases in the tonality of C Major.
2. Demonstrate the ability to sing arpeggiated chords.
3. Demonstrate the ability to sing a Major scale.
4. Demonstrate the ability to sing intervals.
5. Demonstrate the ability to sing a melody.

MUSIC DEPARTMENT

Course Title: A Beginner Sight-singing Program for Second Through Sixth Grade Students

Existing Proficiencies:

It is expected of the student to attain a grade of Satisfactory or better.

Evaluation Techniques:

The quarter grade will be based on four measurable items. Each item represents 25% of the final grade.

1. The student will sight-sing a phrase in the tonality of C Major on loo.
2. The student will sing an arpeggiated C, F, and G chord.
3. The student will sing the C Major scale.
4. The student will sing intervals major third (M3), minor third (m3), perfect fifth (P5), and major sixth (M6).

MUSIC DEPARTMENT

Course Title: A Beginner Sight-singing Program for Second Through Sixth Grade Students

Course Objectives:

Quarter 1

The student will be able to:

1. Sight-sing simple phrases in the tonality of C Major.
2. Demonstrate the ability to sing the arpeggiated C Major and G Major chord.
3. Sing the C Major scale, ascending and descending on loo.
4. Sing intervals of a M3, m3, and M6.
5. Sing a simple melody in the tonality of C Major from notation on loo.

Quarter 2

The student will be able to:

6. Sight-sing simple phrases in the tonality of G Major.
7. Demonstrate the ability to sing the arpeggiated C, G, and D chord.
8. Sing the C Major scale, ascending and descending on loo.
9. Sing intervals of a M3, m3, M6, and m6.
10. Sing a simple melody in the tonality of C Major.

Quarter 3

The student will be able to:

11. Sight-sing simple phrases in the tonality of D Major.
12. Demonstrate the ability to sing the arpeggiated C, G, D, and A chord.
13. Sing a major and a minor scale.
14. Sing intervals of M3, m3, M6, m6, and P5.
15. Sing a simple melody in the tonality of C, G, and D from notation on loo, letter names, or numbers.

Quarter 4

The student will be able to:

16. Sight-sing simple phrases in the tonality of C Major, G Major, D Major, and F Major.
17. Demonstrate the ability to sing an arpeggiated chord in major and minor.
18. Identify a scale passage in a melody.
19. Identify intervals of a M3, m3, M6, m6, and P5 in a melody.
20. Create a simple melody.

GRADE Second-Sixth UNIT TITLE(s) A Beginner Sight-singing Program for Second Through Sixth Grade Students QUARTER 1 P. 1 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
1. Sight-sing simple phrases in the tonality of C Major.	Zoltan Kodaly Choral Method, 333 Elementary Exercises	The teacher will present the solfege alphabet and the music alphabet on the blackboard. The students will repeat the alphabet. Solfege pitches will be sung by the teacher and echoed by the students. The Kodaly hand signals expressing solfege will be demonstrated by the teacher and expressed by the students. Vocal pitches will be related to their position on the staff. Step-wise, repeated notes and scale patterns in notation will be studied from the blackboard. Simple phrases will be sung with loo, numbers, letter names, and solfege.	The student will sight-sing 5 phrases in the key of C Major. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Sight-singing Program for Second Through Sixth Grade Students QUARTER 1 P. 2 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
2. Demonstrate the ability to sing the arpeggiated C Major and G Major chord.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Silver Burdett Music, Centennial Edition Spectrum of Music	The teacher will write a whole note and a whole note chord on the blackboard. He/she will play single notes and chords for aural discrimination. The students will raise their hand when they hear a chord and point to the correct representation on the board. The students will play chords on the piano and on Orff instruments. The teacher will write an arpeggiated chord on the board and sing the tones. The class will echo the tones. Chord tones will be sung with letter names, numbers and solfege. The students will express the pitches with the Kodaly hand signals.	The student will express the arpeggiated C Major and G Major chord. Proficiency: 80%

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
3. Sing the C Major scale, ascending and descending on loo.	Spectrum of Music Silver Burdett Music, Centennial Edition	The teacher will write an ascending and descending C Major scale on the board. He/she will play the scale on the piano and on Orff instruments. The student will play the scale on Orff instruments. The teacher will sing a scale on loo and the class will echo the scales. A melody will be written on the blackboard. The students will recognize pitches from the scale that are in the melody. Scale-wise, repeated, and skipped notation will be recognized. The class will sing the scales with an accompaniment and without an accompaniment. The scales will be expressed with letter names, solfege and numbers.	The student will sing the ascending and descending C Major scale. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Sight-singing Program for Second Through Sixth Grade Students QUARTER 1 P. 4 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
4. Sing intervals of a M3, m3, and M6.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Silver Burdett Music, Centennial Edition Spectrum of Music	Intervals will be notated on the board. The teacher will play them on the piano. The children will echo the intervals. Intervals will be played on Orff instruments. Children will be selected to sing the various intervals. The students will echo an interval with solfege, letter names and numbers, and point to the correct representation on the board. Intervals will be identified from vocal music. A melody will be written on the board. The students will identify M3, m3, and M6 intervals in the composition.	The student will sing 5 intervals of a M3, m3, and M6. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Sight-singing Program for Second Through Sixth Grade Students QUARTER 1 P. 5 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
5. Sing a simple melody in the tonality of C Major.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Today With Music, Grace C. Nash Listen, Look, and Sing, Aden G. Lewis	A melody will be written on the blackboard in C Major. The students will write solfege symbols under each pitch and sing the pitches with the Kodaly hand signals. Students will sing the melody with loo, letter names and solfege. The students will play the melody on pitched instruments. The students will create lyrics for the melody,and sing them. A rhythm accompaniment will be created by the class using various rhythm instruments.	The student will sing 5 melodies from notation. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Sight-singing Program for Second Through Sixth Grade Students QUARTER 2 P. 6 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
6. Sight-sing simple phrases in the tonality of G Major.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Today With Music, Grace C. Nash Listen, Look, and Sing, Aden . Lewis	Phrases in the tonality of C Major and G Major will be presented on the board. The student will compare the identical phrases in the two tonalities. Numbers, letter names, and solfege will be assigned to each phrase. The children will sing the phrases. They will also play them on recorders. Students will volunteer to create original phrases for the class to echo. The teacher will notate the children's original phrases. The phrases will be expressed with the Kodaly hand signals.	The student will sight-sing 5 phrases in the tonality of G Major. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Sight-singing Program for Second Through Sixth Grade Students QUARTER 2 P. 7 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
7. Demonstrate the ability to sing the arpeggiated C, G, and D chord.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Silver Burdett Music, Centennial Edition Spectrum of Music	The teacher will write block chords and arpeggiated chords on the board C Major, G Major, and D Major. The sharp symbol (#) and its function will be presented to the class. The class will sing and play a pitch and the same pitch sharped; c, c#; f, f#, etc. The students will play the chords on pitched instruments from notation. The students will assign letter names, numbers, and solfege to the chord and sing them. Major and minor chords will be played for aural discrimination. The students will raise their hand when they hear the minor chord. All students will write on manuscript paper major, minor, and arpeggiated chords.	The student will sing 5 arpeggiated C Major, G Minor, and D Major chords. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Sight-singing Program for Second Through Sixth Grade Students QUARTER 2 P. 8 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
8. Sing the C Minorscale, ascending and descending on loo.	Zoltan Kodaly Choral Method, 333 Elementary Exercises	The teacher will write the C Major scale on the board. The students will sing the scale. The teacher will sing the C minor scale for the students to identify altered pitches. The flat symbol (b) will be presented to the class. The class will sing and play a pitch and a flatted pitch; i.e., c, c^b; e, e^b; a, a^b; etc. The class will sing the C minor scale. Individual students will sing the C Major and C Minor scale. The students will sing the scale with solfege and the Kodaly hand signals.	The student will sing the c minor scale. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Sight-singing Program for Second Through Sixth Grade Students QUARTER 2 P. 9 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
9. Sing intervals of a M3, m3, M6, and m6.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Silver Burdett Music, Centennial Edition	The teacher will present intervals on the blackboard and sing them. The students will echo the intervals. The students will spell, name, and sing the intervals with Kodaly hand signals. Intervals will be played on pitched instruments. The students will name and sing intervals in a phrase of music. The students will create a phrase of music which incorporates the intervals.	The student will sing five intervals of a M3, m3, M6, and m6. Proficiency: 80%

A Beginner Sight-singing Program for Second Through Sixth Grade Students

GRADE Second-Sixth UNIT TITLE(s) QUARTER 2 P. 10 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
10. Sing a simple melody in the tonality of C Major.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Silver Burdett Music Centennial Edition Today With Music, Grace C. Nash Listen, Look, and Sing, Aden C. Lewis	A melody in C Major will be presented to the class. The class will clap the rhythm and assign letter names to the pitches. The class will identify intervals in the melody and name and sing them. The class will sing the melody. Individual students will volunteer to sing the melody with Kodaly hand signals. The students will create lyrics and an accompaniment to the melody.	The student will sing a melody in C Major from notation on loo. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Sight-singing Program for Second Through Sixth Grade Students QUARTER 3 P. 11 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
11. Sight-sing simple phrases in the tonality of D Major.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Today With Music, Grace C. Nash Listen, Look, and Sing, Aden G. Lewis	Phrases in D Major will be presented to the class. A review of the # through intervals will reinforce the D Major tonality. The class will assign numbers, letter names, solfege and Kodaly hand signals to the phrases. The phrases will be played on a pitched instrument. The class will select a vocal ostinato to accompany the melody. The same melody will be presented in C Major and G Major for aural discrimination in tonality. Instruments will be selected to accompany the melody.	The student will sing 5 simple phrases in the tonality of D Major. Proficiency: 80%

A Beginner Sight-singing Program for Second Through Sixth Grade Students

GRADE Second-Sixth UNIT TITLE(s) ____ QUARTER 3 P. 12 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
12. Demonstrate the ability to sing the arpeggiated C, G, D, and A Major chord.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Silver Burdett Music, Centennial Edition Spectrum of Music	Chords and arpeggios will be presented to the class in C Major, G Major, D Major, and A Major. They will be played on the piano by the teacher. The students will aurally discriminate between chords and arpeggios in various tonalities. The chords and arpeggios will be written on the board. Letter names, numbers,and solfege will be assigned to the chords and arpeggios. Minor chords will be played for the students to aurally discriminate between major and minor. The students will perform the arpeggios on pitched instruments.	The student will sing 5 arpeggios in C Major, G Major, D Major, and A Major. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Sight-singing Program for Second Through Sixth Grade Students QUARTER 3 P. 13 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
13. Sing a major and a minor scale.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Spectrum of Music Silver Burdett Music, Centennial Edition	The class will review the function of the b, #, and ♮ in tonality. Scales will be played and sung in major and minor. A major and minor scale will be presented in notation for the students to sing. A major scale will be presented to the students to alter to the minor tonality. Students will sing major and minor scales in various tonalities from notation.	The student will sing 5 major and minor scales. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Sight-singing Program for Second Through Sixth Grade Students QUARTER 3 P. 14 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
14. Sing intervals of M3, m3, M6, m6, and P5.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Silver Burdett Music, Centennial Edition	The intervals will be presented to the class on the blackboard. The students will name the interval and sing it with letter names, numbers, solfege and Kodaly hand signals. The students will create intervals for vocal and instrumental performance. The students will recognize intervals in melodies and sing them.	The student will sing 5 intervals of M3, m3, M6, m6, and P5. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Sight-singing Program for Second Through Sixth Grade Students QUARTER 3 P. 15 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
15. Sing a simple melody in the tonality of C, G, and D from notation on loo, letter names, or numbers.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Today With Music, Grace C. Nash Listen, Look, and Sing, Aden C. Lewis	Melodies will be presented to the class in C Major, G Major, and D Major. A student will express the rhythm of the melody on a percussion instrument. The class will assign numbers, letters and solfege to the melody and sing it. The students will sing and express the melody with Kodaly hand signals. The students will express the first verse vocally and will express the second verse with movement and accompaniment.	The student will sing 5 melodies in C Major, G Major, and D Major. Proficiency: 80%

A Beginner Sight-singing Program for Second Through Sixth Grade Students

GRADE Second-Sixth UNIT TITLE(s) QUARTER 4 P. 16 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
16. Sight-sing simple phrases in the tonality of C Major, G Major, D Major, and F Major.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Today With Music, Grace C. Nash Listen, Look, and Sing, Aden G. Lewis	Phrases will be presented to the students in the tonality of C Major, G Major, D Major, and F Major. Students will select a particular phrase to sing. The phrases will be sung with letter names, numbers, and solfege. The class will recognize the phrase from the signals. All students will sing the phrase with solfege and Kodaly hand signals. All students will express a given phrase with Kodaly hand signals while thinking the phrase.	The student will sight-sing 5 phrases in C Major, G Major, D Major, and F Major. Proficiency: 80%

A Beginner Sight-singing Program for Second Through Sixth Grade Students

GRADE Second-Sixth UNIT TITLE(s) QUARTER 4 P. 17 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
17. Demonstrate the ability to sing an arpeggiated chord in major and minor.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Silver Burdett Music, Centennial Edition Spectrum of Music	Chords and arpeggios in major and minor will be presented to the students. The students will identify major and minor chords and arpeggios and sing them. The students will express the chords and arpeggios on the autoharp. Movement will express the arpeggios. When chords are played on the piano, the students will stand quietly. When arpeggios are played, the students will move to the flowing music. The students will sing a chord in major and then in minor.	The student will sing 5 arpeggiated chords in major and minor. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Sight-singing Program for Second Through Sixth Grade Students QUARTER 4 P. 18 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
18. Identify a scale passage in a melody.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Silver Burdett Music, Centennial Edition Spectrum of Music	A melody will be presented to the class containing a scale passage. The students will identify the scale passage. The melody will be sung with letters, numbers, and solfege. The students will express the melody with Kodaly hand signals. The students will create a melody containing a scale passage. They will notate, sing, and perform the melody on pitched instruments.	The student will identify scale passages in 5 melodies. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) A Beginner Sight-singing Program for Second Through Sixth Grade Students QUARTER 4 P. 19 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
19. Identify intervals of a M3, m3, M6, m6, and P5 in a melody.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Silver Burdett Music, Centennial Edition	Intervals of M3, m3, M6, m6, and P5 will be presented to the class. The class will identify the intervals and sing them. The students will identify the intervals in a melody. The intervals will be expressed with Kodaly hand signals. All students will sing the melody with letter names, numbers, and solfege with Kodaly hand signals. The students will aurally identify the intervals by listening to the interval played on the piano and circling the correct interval name on a paper.	The students will identify intervals M3, m3, M6, m6, and P5 in 5 melodies. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) QUARTER 4 P. 20 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
20. Create a simple melody.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Silver Burdett Music, Centennial Edition	The students will create a simple melody. The melody will be expressed with loo. The teacher will notate the melody. The students will assign letter names, numbers and solfege to the melody and sing it. The students will express the melody with solfege and Kodaly hand signals. An accompaniment on rhythm instruments will be created by the class. Students will express the melody with movement.	The student will create a simple melody. Proficiency: 80%

REFERENCES

Crook, E., Reimer, B., & Walker, D. (1985). Silver Burdett Music. Centennial Edition. Morristown, NJ: Silver Burdett Company.

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APPENDIX S

AN INTERMEDIATE SIGHT-SINGING PROGRAM FOR SECOND THROUGH SIXTH GRADE STUDENTS

MUSIC DEPARTMENT

Department Philosophy:

Music education is of the utmost value in the growth and development of every student in the public schools; however, human values are more important than the development of musical skills.

Many different activities in music should be offered so that each student may have a satisfying musical experience. It is desirable that every student develop a feeling of pride and achievement in some music activity. A feeling of security and a desire for further musical experiences are desired as well.

High standards should be set in music education. Whether a student sings, or plays an instrument, or listens to music, he must be challenged to put forth his best effort.

We wish to give our students a richer life through music; to increase each student's knowledge of music, and to guide students to a better understanding and love for music.

Department Goals:

1. To develop and maintain a curiosity about the world of music.
2. To be able to use musical skills to demonstrate advanced quality in tone production and texture.
3. To demonstrate the ability to perform all examples of musical dynamics.
4. To develop and demonstrate the ability to perform given rhythmic patterns.
5. To develop the ability to perform as a soloist as well as in an ensemble.
6. To be able to seek out existing musical knowledge.

Course Title: An Intermediate Sight-singing Program for Second Through Sixth Grade Students

Course Philosophy:

Music in the elementary curriculum is an essential element in developing the whole child to his/her full capacity of human growth. The child's aesthetic sensitivity will be developed as he/she explores his/her musical environment. Through this course, the child will participate in rhythm, melody, listening, movement, and vocal experiences in sight-singing in order to develop the necessary skills to read intermediate music. These skills will enable a child to participate in the fourth grade chorus and band program and enrich his/her musical aptitude.

Course Goals:

The curriculum is directed so that students will be able to accomplish the following:

1. Demonstrate the ability to sight-sing phrases in the tonality of C Major with loo, letter names, numbers, and/or solfege.
2. Demonstrate the ability to sing the chord progression I, IV, V, I in the tonality of C Major.
3. Demonstrate the ability to sing a major and minor scale.
4. Demonstrate the ability to recognize intervals aurally and sing M3, m3, M6, m6, and P8.
5. Demonstrate the ability to create a melody.

MUSIC DEPARTMENT

Course Title: An Intermediate Sight-singing Program for Second Through Sixth Grade Students

Existing Proficiencies:

It is expected of the student to attain a grade of Satisfactory or better.

Evaluation Techniques:

The quarter grade will be based on four measurable items. Each item represents 25% of the final grade.

1. The student will sight-sing phrases in the tonality of C Major with letter names, numbers, and/or solfege.
2. The student will sing an arpeggiated C, F, and G chord and identify the letter names of the chord.
3. The student will sing a major and a minor scale.
4. The student will identify intervals and spell them, M3, m3, P5, and M6.

MUSIC DEPARTMENT

Course Title: An Intermediate Sight-singing Program for Second Through Sixth Grade Students

Course Objectives:

Quarter 1

The student will be able to:

1. Sight-sing phrases in the tonality of C Major with letter names.
2. Sing major chords in the tonality of C Major.
3. Sing a major scale on loo.
4. Sing the intervals M3, m3, M6, m6, P5.
5. Create a phrase of music.

Quarter 2

The student will be able to:

6. Sight-sing phrases in the tonality of C Major with numbers.
7. Aurally recognize chords I, V, I when played on a pitched instrument.
8. Sing a minor scale on loo.
9. Sing the intervals M3, m3, M6, m6, P5, P4.
10. Sight-sing the A section of a melody and sight-play the B section of the same melody.

Quarter 3

The student will be able to:

11. Sight-sing phrases in the tonality of C Major with solfege.
12. Aurally recognize chords I, IV, V, V^7, I when played on a pitched instrument.
13. Sing a major and a minor scale with letter names, numbers, and solfege.
14. Sing the intervals M3, m3, M6, m6,P4, P5, P1, P8, M7.
15. Sing the A section of a melody in major and the B section in minor (ABA form).

Quarter 4

The student will be able to:

16. Sight-sing phrases in the tonality of C Major, G Major, D Major and F Major with letter names, numbers and/or solfege.
17. Sing the chord progression I, IV, V, V^7, I in the tonality of C Major and F Major.
18. Aurally recognize a major and a minor scale.
19. Echo intervals and spell them.
20. Create a vocal ostinato to accompany an original melody created by the class.

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Sight-singing Program for Second Through Sixth Grade Students QUARTER 1 P. 1 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
1. Sight-sing phrases in the tonality of C Major with letter names.	Zoltan Kodaly Choral Method, 333 Elementary Exercises	The teacher will present the solfege alphabet and the music alphabet on the blackboard. The students will repeat the alphabet. Solfege pitches will be sung by the teacher and echoed by the students. The Kodaly hand signals expressing solfege will be demonstrated by the teacher and expressed by the students. Vocal pitches will be related to their position on the staff. Step-wise, repeated notes and scale patterns in notation will be studied from the blackboard. Simple phrases will be sung with loo, numbers, letter names, and solfege.	The student will sight-sing 5 phrases in the key of C Major with letter names. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Sight-singing Program for Second Through Sixth Grade Students QUARTER I P. 2 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
2. Sing major chords in the tonality of C Major.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Silver Burdett Music, Centennial Edition Spectrum of Music	The teacher will present the C Major scale on the board to the students. Chords will be constructed from the scale. The students will identify major and minor chords. The students will identify the major chords, I, IV, V, I. The students will sing the major chords in solfege with Kodaly hand signals. The students will play the major chords on Orff instruments. The students will arpeggiate the chords in notation.	The student will sight-sing the major chords in the tonality of C Major. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Sight-singing Program for Second Through Sixth Grade Students QUARTER 1 P. 3 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
3. Sing a major scale on loo.	Spectrum of Music Silver Burdett Music, Centennial Edition	A major scale will be written on the board. The students will sing the scale on loo, numbers, letter names and solfege will be assigned to each step of the scale. Solfege and Kodaly hand signals will express a major scale. Scales with #'s and b's will be expressed. Students will select the correct pitches on a glockenspiel to express a major scale.	The student will sing a major scale on loo. Proficiency: 80%

An Intermediate Sight-singing Program for Second Through Sixth Grade Students

GRADE Second-Sixth UNIT TITLE(s) ________ QUARTER 1 P. 4 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
4. Sing the intervals M3, m3, M6, m6, P5.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Silver Burdett Music, Centennial Edition Spectrum of Music	Intervals will be presented on the board in the tonality of C Major. The teacher will play them on the piano. The children will echo the intervals. The intervals will be written and sung in other tonalities; i.e., G Major, D Major, A Major, E Major, F Major, B^b Major, E^b Major, A^b Major. The students will identify the interval within a given tonality and sing the interval. Intervals will be played on Orff instruments. Intervals will be identified from vocal music. A melody will be written on the board. The students will identify the intervals in the composition. The class will be divided into two groups. Group 1 will sing the upper pitch of the interval and group 2 will sing the lower pitch of the interval. The 2 groups will sing the pitches simultaneously creating harmony.	The student will sing five intervals, M3, m3, M6, m6, P5. Proficiency: 80%

An Intermediate Sight-singing Program for Second Through Sixth Grade Students

GRADE Second-Sixth UNIT TITLE(s) QUARTER 1 P. 5 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
5. Create a phrase of music.	Today With Music, Grace C. Nash Listen, Look, and Sing, Aden G. Lewis	The students will improvise on the glockenspiel to create a phrase of music. The teacher and students will notate the phrase and assign letter names, numbers and solfege with Kodaly hand signals to it. All students will perform the phrase. The students will expand the phrase to a melody. Dynamics and an accompaniment will be added to the melody.	The student will create a phrase of music. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Sight-singing Program for Second Through Sixth Grade Students QUARTER 2 P. 6 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
6. Sight-sing phrases in the tonality of C Major with numbers.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Today With Music, Grace C. Nash Listen, Look, and Sing, Aden G. Lewis	Several phrases will be written on the board. The class will assign numbers to the pitches of the phrases and sing the phrases. The teacher and the students will transcribe a phrase in C Major to G Major, F Major, B^b Major, and D Major and sing the phrase in the new tonality. Chords will be assigned to accompany a phrase of music. The chords will be sung. The teacher will play the phrase in major and minor. The students will raise their hands when they hear the phrase in major.	The student will sing 5 phrases in the tonality of C Major with numbers. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Sight-singing Program for Second Through Sixth Grade Students QUARTER 2 P. 7 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
7. Aurally recognize chords I, V, I when played on a pitched instrument.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Silver Burdett Music, Centennial Edition Spectrum of Music	The teacher will play two accompaniments to a melody. Accompaniment 1 will consist of a variety of chords. Accompaniment 2 will consist of the I and V chord. Students will identify the chord progression I, V. Students will sing arpeggiated I and V chords in various tonalities. The students will write the chords I and V in a given tonality. The root of the chord will be played on a bass xylophone.	The student will aurally recognize the I and V chord in 5 tonalities. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Sight-singing Program for Second Through Sixth Grade Students QUARTER 2 P. 8 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
8. Sing a minor scale on loo.	Zoltan Kodaly Choral Method, 333 Elementary Exercises	The teacher will present a major scale to the class. The class will sing the scale with letter names, numbers and solfege with Kodaly hand signals. The teacher will sing the scale in minor. The students will determine which pitches were altered and sing the minor scale with letter names, numbers, and solfege. The class will sing a major scale and alter the correct pitches (lower 3 and 6, raise 7, harmonic minor) to create a minor scale. They will sing the minor scale with letter names, numbers, and solfege.	The student will sing a minor scale. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Sight-singing Program for Second Through Sixth Grade Students QUARTER 2 P. 9 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
9. Sing the intervals M3, m3, M6, m6, P5, P4.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Silver Burdett Music, Centennial Edition	The students will identify all intervals presented by the teacher. They will assign solfege to each pitch and sing the intervals with Kodaly hand signals. The pitches of a selected interval will be sounded individually and will be expanded into a phrase. The students will notate the scale and assign solfege and Kodaly hand signals to the phrase for singing. Each student will select an interval. He/she will sing the interval and play it on a glockenspiel/piano.	The student will sing the intervals M3, m3, M6, m6, P5, P4. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Sight-singing Program for Second Through Sixth Grade Students QUARTER 2 P. 10 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
10. Sight-sing the A section of a melody and sight-play the B section of the same melody.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Silver Burdett Music, Centennial Edition	The students will sight-sing the A section of a melody with solfege and Kodaly hand signals. He/she will sight-play the B section of the same melody after all pitches have been identified. The students will improvise on Orff instruments and create the A section of a melody and the B section of a melody. The A section will be sung with solfege and the B section will be performed on Orff instruments. The students will sing the A section of a melody and will express the B section with movement.	The student will sight-sing the A section of a melody and will sight-play the B section of the same melody. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Sight-singing Program for Second Through Sixth Grade Students QUARTER 3 P. 11 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
11. Sight-sing phrases in the tonality of C Major with solfege.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Today With Music, Grace C. Nash Listen, Look, and Sing, Aden G. Lewis	Phrases will be presented to the class for sight-singing with solfege and Kodaly hand signals in the key of C Major. The class will sing the phrases. The phrases will be expanded to create a melody for the class to sing. Cards will be presented to the class containing a phrase in notation. Each student must find the person in the room who has the same notated phrase. The students will sing each sight-singing phrase. The class will determine the accuracy of the singing.	The student will sight-sing 5 phrases in the tonality of C Major with solfege.

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Sight-singing Program for Second Through Sixth Grade Students QUARTER 3 P. 12 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
12. Aurally recognize chords I, IV, V, V^7, I when played on a pitched instrument.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Today With Music, Grace C. Nash Listen, Look, and Sing, Aden G. Lewis Silver Burdett Music, Centennial Edition Spectrum of Music	The student will sing chords I, IV, V, V^7, I in letter names, numbers and solfege. The teacher will play the chords in progression. The students will identify the chords orally and notate the chords. The students will play the root of each chord on a pitched instrument while the class sings the chords. The students will differentiate between the V chord and the V^7 chord. Both chords will be sung and played on pitched instruments.	The student will aurally recognize chords I, IV, V, V^7, I when played on the piano by the teacher. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Sight-singing Program for Second Through Sixth Grade Students QUARTER 3 P. 13 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
13. Sing a major and a minor scale with letter names, numbers, and solfege.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Spectrum of Music Silver Burdett Music, Centennial Edition	The students will sing a major and a minor scale with letter names, numbers, and solfege with Kodaly hand signals. The major scale will be notated. The class will alter the correct pitches to change a major scale to a minor scale. The minor scale will be notated and sung. The students will identify major and minor scale passages in a melody as well as repeated and skipped notes. Major and minor scales will be performed on an xylophone.	The student will sing a major and a minor scale with letter names, numbers, and solfege. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Sight-singing Program for Second Through Sixth Grade Students QUARTER 3 P. 14 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
14. Sing the intervals M3, m3, M6, m6, m6, P4, P5, P1, P8, M7.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Silver Burdett Music, Centennial Edition	Intervals will be presented to the students. The class will identify the intervals, assign solfege, letter names and numbers to each note and sing the interval. Students will volunteer to play intervals on xylophones. The students will identify specific intervals in music. The students will sing a specific interval from a given pitch.	The student will sing intervals M3, m3, M6, m6, P4, P5, P1, P8, M7. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Sight-singing Program for Second Through Sixth Grade Students QUARTER 3 P. 15 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
15. Sing the A section of a melody in major and the B section in minor (ABA form).	Silver Burdett Music, Centennial Edition Spectrum of Music	A melody will be presented to the students to be sung in a major tonality. An instrumental B section in minor will be added. The students will sing the B section in minor on loo. They will then sing the A section in major. ABA form. The class will sing major and minor scales and arpeggios. Phrases will be altered from D Major to D Minor, F Major to F Minor, etc. They will be played and sung. The students will create a C section to the melody. The C section will be expressed with movement. The form of the music will be Rondo (ABACA).	The student will sing the A section of a melody in major and the B section in minor. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Sight-singing Program for Second Through Sixth Grade Students QUARTER 4 P. 16 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
16. Sight-sing phrases in the tonality of C Major, G Major, D Major and F Major with letter names, numbers and/or solfege.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Today With Music, Grace C. Nash Listen, Look, and Sing, Aden G. Lewis	Phrases will be presented to the students in the tonality of C Major, G Major, D Major, F Major, B^b Major. The students will identify the notes with letter names, numbers, solfege with Kodaly hand signals and sing the phrases. The phrases will be expanded into melodies. The class will sing the melodies. Individual students wil volunteer to sing the phrases and play them on the glockenspiel. Different phrases notated on small cards will be placed in a container. Students will select a card and sing the phrase notated on the card.	The student will sight-sing 5 phrases in the tonality of C Major, G Major, D Major and F Major with letter names, numbers and/or solfege.

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Sight-singing Program for Second Through Sixth Grade Students QUARTER 4 P. 17 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
17. Sing the chord progression I, IV, V, V^7, I in the tonality of C Major and F Major.	Zoltan Kodaly Choral Method 333 Elementary Exercises Silver Burdett Music, Centennial Edition Spectrum of Music	A chord progression will be written on the board. Students will identify pitches and sing the chord progression. The students will copy the chord progression onto paper in C Major, G Major,and F Major and sing the progression. The students will sing/play the root of the chord on the metallophone. Students will perform the chords as arpeggios on the bass xylophone.	The student will sing the chord progression I, IV, V, V^7, I in the tonality of C Major and F Major. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Sight-singing Program for Second Through Sixth Grade Students QUARTER 4 P. 18 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
18. Aurally recognize a major and a minor scale.	*Spectrum of Music* *Silver Burdett Music*, Centennial Edition	The teacher will play a major and a minor scale on the piano. The students will identify the scale aurally and write down on paper the word major or minor to indicate the tonality of the scale. The students will sing major and minor intervals. The students will volunteer to play major and minor scales. The students will identify major and minor tonalities aurally from piano excerpts.	The student will aurally identify 5 major and minor scales. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Sight-singing Program for Second Through Sixth Grade Students QUARTER 4 P. 19 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
19. Echo intervals and spell them.	Zoltan Kodaly Choral Method, 333 Elementary Exercises Silver Burdett Music, Centennial Edition	The teacher will sing an interval. The students will echo the interval. The students will spell the interval from a given pitch and notate it on the board. The teacher will select a student to perform an interval. The class will echo the student's interval. The student will select another student to perform an interval. The students will perform intervals on pitched instruments.	The student will echo and spell 10 intervals (M3, m3, M6, m6, P5, P4, P1, P8, M7, M2, m2. Proficiency: 80%

GRADE Second-Sixth UNIT TITLE(s) An Intermediate Sight-singing Program for Second Through Sixth Grade Students

QUARTER 4 P. 20 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
20. Create a vocal ostinato to accompany an original melody created by the class.	*Silver Burdett Music, Centennial Edition* *Spectrum of Music*	The class will echo phrases, scales, intervals,and melodies sung by the teacher. The class will determine the tonality (major/minor) and time signature for a composition. They will create a melody and an ostinato to accompany the melody. The class will sing the melody with letter names, numbers, solfege and Kodaly hand signals. The ostinato will be sung on loo and will be represented with voice/instruments and creative movement. Rhythm instruments will accompany the composition. The students will notate the melody and the ostinato.	The student will create a vocal ostinato to accompany an original melody created by the class. Proficiency: 80%

REFERENCES

Crook, E., Reimer, B., & Walker, D. (1985). Silver Burdett Music, Centennial Edition. Morristown, NJ: Silver Burdett Company.

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APPENDIX T

A BEGINNER RECORDER PROGRAM FOR SECOND GRADE CHILDREN

MUSIC DEPARTMENT

Department Philosophy:

Music education is of the utmost value in the growth and development of every student in the public schools; however, human values are more important than the development of musical skills.

Many different activities in music should be offered so that each student may have a satisfying musical experience. It is desirable that every student develop a feeling of pride and achievement in some music activity. A feeling of security and a desire for further musical experiences are desired as well.

High standards should be set in music education. Whether a student sings, or plays an instrument, or listens to music, he must be challenged to put forth his best effort.

We wish to give our students a richer life through music; to increase each student's knowledge of music, and to guide students to a better understanding and love for music.

Department Goals:

1. To develop and maintain a curiosity about the world of music.
2. To be able to use musical skills to demonstrate advanced quality in tone production and texture.
3. To demonstrate the ability to perform all examples of musical dynamics.
4. To develop and demonstrate the ability to perform given rhythmic patterns.
5. To develop the ability to perform as a soloist as well as in an ensemble.
6. To be able to seek out existing musical knowledge.

Course Title: A Beginner Recorder Program for Second Grade Children

Course Philosophy:

Music in the elementary curriculum is an essential element in developing the whole child to his/her full capacity of human growth. The child's aesthetic sensitivity will be developed as he/she explores his/her musical environment. Through this course, the child will participate in rhythm, melody, movement, listening, and instrumental experiences in recorder in order to enrich his/her musical aptitude.

Course Goals:

The curriculum is directed so that students will be able to accomplish the following:

1. Demonstrate a rhythmic response to rhythmic stimuli in echoing musical phrases.
2. Perform simple sight-singing phrases.
3. Perform an accompanying rhythm pattern on the recorder.
4. Perform simple melodies using his/her natural voice and playing the same melodies from notation on the recorder.
5. Express AB form in music through the recorder/voice/movement.

Course Title: A Beginner Recorder Program for Second Grade Children

Existing Proficiencies:

It is expected of the student to attain a grade of Satisfactory of better.

Evaluation Techniques:

The quarter grade will be based on four measurable items. Each item represents 25% of the final grade.

1. The student will echo simple rhythmic phrases.
2. The student will perform simple melodies using his/her natural voice and will play the same melodies from notation on the recorder.
3. The student will perform simple sight-singing phrases.
4. The student will perform an accompanying rhythm pattern on the recorder.
5. The student will express AB form in music on the recorder, and voice/movement/Orff instruments.

Course Title: A Beginner Recorder Program for Second Grade Children

Course Objectives:

Quarter 1

The student will be able to:

1. Demonstrate correct playing habits with an emphasis on posture, holding position, embouchure, breathing, tonguing, good tone production and intonation.
2. Demonstrate the ability to echo simple rhythmic phrases within a 3-note range, BAG.
3. Demonstrate the ability to perform simple sight-singing phrases within a 3-note range, BAG.
4. Play an accompanying rhythm pattern on the recorder within a 3-note range, BAG.
5. Sing and play simple melodies from notation within a 3-note range, BAG.

Quarter 2

The student will be able to:

6. Demonstrate the ability to tongue the notes of a phrase.
7. Demonstrate the ability to echo simple rhythmic phrases within a 5-note range, BAGEC^1.
8. Demonstrate the ability to sing simple sight-singing phrases within a 5-note range, BAGEC^1.
9. Play an accompanying rhythm pattern on the recorder within a 5-note range, BAGEC^1.
10. Sing and play simple melodies from notation within a 5-note range, BAGEC^1.

Quarter 3

The student will be able to:

11. Demonstrate the ability to slur the notes of a phrase.
12. Demonstrate the ability to echo simple rhythmic phrases within a 6-note range, BAGEC^{1}D^1.
13. Demonstrate the ability to perform simple sight-singing phrases within a 6-note range, BAGEC^{1}D^1.
14. Sing simple melodies from notation within a 6-note range, BAGEC^{1}D^1.
15. Play simple melodies on the recorder within a 6-note range, BAGEC^{1}D^1.

Quarter 4

The student will be able to:

16. Demonstrate the ability to differentiate between forte and piano in recorder performance.
17. Perform a simple original melody within a 6-note range, BAGEC^{1}D^1.
18. Identify recorder music through listening experiences.
19. Perform an AB composition wherein the student sings A and plays the recorder to express B.
20. Perform an AB composition wherein the students express A through movement/voice/rhythm instruments and express B on the recorder.

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 1 P. 1 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
1. Demonstrate correct playing habits with an emphasis on posture, holding position, embouchure, breathing, tonguing, good tone production and intonation.	Recorders for Beginners, Grace C. Nash. p. 5 Playing skills.	The teacher will demonstrate correct playing habits; i.e., posture, holding position, embouchure, breathing, tonguing, good tone production and intonation. Individual students will demonstrate correct playing habits. The student will receive a star on their achievement chart for every good playing habit they achieve. Individual students will select the students who are holding the recorder correctly. Other correct playing habits will be identified by the students. Individual students will produce specific notes using correct fingering.	The student will demonstrate correct playing habits including posture, holding position, embouchure, breathing, tonguing, good tone production and intonation. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 1 P. 2 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
2. Demonstrate the ability to echo simple rhythmic phrases within a 3-note range, BAG.	Recorders for Beginners, Grace C. Nash, p. 6-14, BAG. Today With Music, Grace C. Nash Silver Burdett Music, Centennial Edition, Book 2.	The teacher will play phrases expressing 𝅝, 𝅗𝅥, ♫, ♩, and 𝄽 in $\frac{3}{4}$ and $\frac{4}{4}$. Individual students will perform the phrase. All students wearing blue trousers will perform the phrase. Individual students may perform a phrase to be echoed by the class. An accompaniment may be added to the phrase on Orff instruments/drum as the students echo phrases.	The student will echo 5 phrases within a 3-note range, BAG. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 1 P. 3 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
3. Demonstrate the ability to perform simple sight-singing phrases within a 3-note range, BAG.	Recorders for Beginners, Grace C. Nash, p. 6-13, BAG. Today With Music, Grace C. Nash Listen, Look, and Sing, Aden G. Lewis	The children will recite the music alphabet. They will listen to the alphabet on the piano/other pitched instrument. Lines and space notes will be identified. The teacher will present a simple phrase in notation. The teacher will sing the pitches using letter names, numbers, and solfeggio. The students will sing the phrase with letter names, numbers, and solfeggio. Students may add their own words to the phrase.	The student will perform 5 simple sight-singing phrases within a 3-note range, BAG. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 1 P. 4 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
4. Play an accompanying rhythm pattern on the recorder within a 3-note range, BAG.	Recorders for Beginners, Grace C. Nash, p. 6-13, BAG. Silver Burdett Music, Centennial Edition Listen, Look, and Sing, Aden G. Lewis	Students will perform an ostinato to accompany echoed phrases. The class may be divided into 2 groups. Group 1 will perform the ostinato and group 2 will perform echoed phrases. Individual students may create their own phrase to be accompanied by an ostinato.	The student will perform five accompanying rhythm patterns on the recorder. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 1 P. 5 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
5. Sing and play simple melodies from notation within a 3-note range, BAG.	Recorders for Beginners, Grace C. Nash, p. 6-13, BAG. Silver Burdett Music, Centennial Edition Listen, Look, and Sing, Aden G. Lewis	The students will clap the rhythm of the melody,and express the rhythm with ta representing a and tee tee representing . The rhythm will be played on a rhythm instrument and on the drum. The students will sing the melody and play the melody. The students will create words to the melody; i.e., seasonal, sports, animals, and friends.	The students will sing and play 5 simple melodies. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 2 P. 6 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
6. Demonstrate the ability to tongue the notes of a phrase.	Recorders for Beginners, Grace C. Nash, p. 6-13, BAG. Silver Burdett Music, Centennial Edition Listen, Look, and Sing, Aden G. Lewis	The teacher will demonstrate correct tonguing technique. The students will express correct tonguing technique. Individual students will express correct tonguing in performing phrases. One student will select the next student to express correct tonguing. All students who are wearing the color red will perform today.	The student will express correct tonguing in 5 phrases. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 2 P. 7 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
7. Demonstrate the ability to echo simple rhythmic phrases within a 5-note range, BAGEC^1.	Recorders for Beginners, Grace C. Nash, p. 6-23, BAGEC^1. New note E and C^1, p. 14-23. Silver Burdett Music, Centennial Edition Listen, Look, and Sing, Aden G. Lewis	The students will match pitches with the teacher. The teacher will sing the pitch DO. Students will echo rhythmic phrases expressed by the teacher using letter names, numbers, and solfeggio. The students may clap the rhythm of the phrase or express the pattern on a drum. The students may create a phrase. The teacher will notate the phrase. All students will clap the pattern and then perform the phrase. One student will select a rhythm card from the "rhythm box." That card will be reproduced on the board for the class to echo and read from notation.	The student will echo 5 rhythmic phrases within a 5-note range, BAGEC^1. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 2 P. 8 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
8. Demonstrate the ability to sing simple sight-singing phrases within a 5-note range, BAGEC^1.	Recorders for Beginners, Grace C. Nash, p. 6-23, BAGEC^1. New note E and C^1, p. 14-23. Silver Burdett Music, Centennial Edition Listen, Look, and Sing, Aden G. Lewis	The students will clap the rhythm of the phrase/express the rhythm on a rhythm instrument. The students will then sing the phrase with letter names, numbers, and solfeggio. The class will divide into 2 teams. Each team will perform 3 phrases. The team that performs all 3 phrases perfectly will select Orff instruments, recorder, or another class activity. The students will receive a sticker for their class achievement chart indicating their ability to sight-sing specific phrases.	The student will sight-sing 5 phrases within a 5-note range, BAGEC^1. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 2 P. 9 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
9. Play an accompanying rhythm pattern on the recorder within a 5-note range, BAGEC^1.	Recorders for Beginners, Grace C. Nash, p. 6-23,BAGEC^1. New note E and C^1, p. 14-23. Silver Burdett Music, Centennial Edition Listen, Look, and Sing, Aden G. Lewis Today With Music, Grace C. Nash	The students will play an accompanying rhythm pattern on the recorder as an ostinato. The teacher will improvise a melody. The students will select additional rhythm instruments to add to the accompaniment. The students will select a particular ostinato to accompany phrases in sight-singing and recorder. The first row of students will perform the ostinato, then the second row, etc. until all rows have performed.	The student will perform 5 accompanying ostinati within a 5-note range, BAGEC^1. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 2 P. 10 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
10. Sing and play simple melodies from notation within a 5-note range, BAGEC^1.	Recorders for Beginners, Grace C. Nash, p6-23, BAGEC^1. New note E and C^1, p. 14-23. Silver Burdett Music, Centennial Edition Listen, Look, and Sing Aden G. Lewis	The students will clap the rhythm pattern of the melody. The students will sing the melody on loo. The students will sing the melody in their head, and they will vocalize the last phrase/perform the last phrase on the recorder. Students will move around the room to the melody in their own "space." They will then stand still and perform the melody as they read the notation on the board. Repeat. Students will create lyrics to the melody about their favorite activity; riding a bicycle, playing ball, dancing, drawing, etc. The students will dramatize their favorite activity as the class performs the melody.	The student will sing and play 5 melodies within a 5-note range, BAGEC^1. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 3 P. 11 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
11. Demonstrate the ability to slur the notes of a phrase.	Recorders for Beginners, Grace C. Nash, 6-27; 31. Silver Burdett Music, Centennial Edition	The teacher will demonstrate tonguing and slurring. The students will perform a slurred phrase. The music presented in notation will alternate between a slurred phrase and a tongued phrase. The teacher will play several phrases. When the teacher plays a slurred phrase, the students will raise their hand. Each student will receive a card indicating a slurred or tongued phrase will be performed. Each student will individually demonstrate their selection. The class will decide which technique was demonstrated. The student will show the class their card. The class will decide if the student performed the phrase correctly.	The student will play 5 slurred phrases. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 3 P. 12 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
12. Demonstrate the ability to echo simple rhythmic phrases within a 6-note range, BAGEC^{1}D^1	Recorder for Beginners, Grace C. Nash, p. 6-27, BAGEC^{1}D^1 New note D^1, p. 24-27. Silver Burdett Music, Centennial Edition Listen, Look, and Sing, Aden G. Lewis	The students will echo rhythmic phrases performed by the teacher. All students who ate cereal for breakfast will echo the pattern. Each student will select a partner. One couple will echo the phrase following the conductor. The students will echo a phrase only if the teacher plays the phrase exactly the same way twice. The teacher will play f, p, crescendo, presto, lento, accent, and tongue or slur the phrase. The students will comprehend all of these symbols.	The student will echo simple rhythmic phrases within a 6-note range, BAGEC^{1}D^1. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 3 P. 13 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
13. Demonstrate the ability to perform simple sight-singing phrases within a 6-note range, BAGEC^{1}D^1.	Recorder for Beginners, Grace C. Nash, p. 6-27, BAGEC^{1}D^1 New note D^1, p. 24-27. Zoltan Kodaly Choral Method, 333 Elementary Exercises	The student will patsch (pat their lap) the rhythm of the phrase. The student will sing the phrase on loo, letter names, numbers and solfeggio. Individual students will sing the phrase. The class will raise their hands if the student sings the phrase correctly. Three students will individually sing the same phrase. The class must remember which students sang the phrase correctly. Students may volunteer to sing the phrase. A student who did not sing the phrase correctly will be encouraged to sing the phrase again. All students will sing the phrase.	The student will sing 5 phrases within a 6-note range, BAGEC^{1}D^1. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 3 P. 14 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
14. Sing simple melodies from notation within a 6-note range, BAGEC^{1}D^{1}.	Recorder for Beginners, Grace C. Nash, p. 6-27, BAGEC^{1}D^{1} New note D^{1}, p. 24-27. Zoltan Kodaly Choral Method, 333 Elementary Exercises	The students will express the rhythm of the melody with body sounds. Students will sing melody. Students will hum the melody. The Students will raise their hands if the teacher sings the melody correctly. The teacher will sing a melody incorrectly. A student will state what was incorrect and sing the melody correctly. The teacher will sing the entire melody on one note, sing the melody with quarter notes when eighth notes are written, or sing an entirely different melody from the one that is notated on the board.	The student will sing 5 melodies from notation within a 6-note range, BAGEC^{1}D^{1}. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 3 P. 15 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
15. Play simple melodies on the recorder within a 6-note range, BAGEC^{1}D^{1}.	Recorder for Beginner, Grace C. Nash, p. 5-27, BAGEC^{1}D^{1} New note D^{1}, p. 24-27. Today With Music, Grace C. Nash Listen, Look, and Sing, Aden G. Lewis	The students will rhythmically express the rhythm of the melody on a drum. The students will sing the melody on loo. The students will play the melody on the recorder. Each student will receive a card with 2 melodies notated on it. The student who has 2 melodies the same will perform the melody. Only 3 cards will have the same melody notated on it.	The student will play 5 simple melodies on the recorder within a 6-note range, BAGEC^{1}D^{1}. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 4 P. 16 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
16. Demonstrate the ability to differentiate between forte and piano in recorder performance.	Recorder for Beginner, Grace C. Nash, p. 6-27, BAGEC^{1}D^1 New note D^1, p. 24-27. Listen, Look, and Sing, Aden G. Lewis	The teacher will demonstrate a phrase played forte and a phrase played piano. The students will play the phrase f and p. The students will respond to the music symbols for forte (f) and piano (p) vocally and instrumentally. The teacher will present the symbol f or p on a card. The teacher will then play a phrase to express the card. The students will raise their hand if the teacher plays the phrase correctly. Substitute a student for the teacher. The students will listen to the teacher perform a melody. They will decide whether they prefer a given melody played f or p. All students will perform the melody expressing the selected dynamic.	The student will perform 5 phrases expressing the dynamic f or p. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 4 P. 17 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
17. Perform a simple original melody within a 6-note range, BAGEC^{1}D^1.	Recorder for Beginners, Grace C. Nash, p. 6-27, BAGEC^{1}D^1 New note D^1, p. 24-27. Today With Music, Grace C. Nash	A student will volunteer to perform an original melody vocally or instrumentally. The teacher will notate the melody. The students will perform the melody. The melody will be posted in the music room or in the student's classroom. Three students will work together to create a melody. All melodies will be tape recorded. The class will create a "book of original melodies" to be presented to parents and performed during the spring concert.	The student will participate in creating 5 original melodies. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 4 P. 18 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
18. Identify recorder music through listening experiences.	Recorder for Beginners, Grace C. Nash, p. 6-27, BAGEC^{1}D^1 New note D^1, p. 24-27. Silver Burdett Music, Centennial Edition	The students will listen to many different styles of music; i.e., classical, brass ensemble, percussion, march music, jazz, rock, blues, spiritual, gospel, folk, rapping, and recorder music. The students will identify recorder music by raising their hands. Pictures of various instruments/performing groups will be presented to the children. The children will aurally experience the music in the visual presentation. The students will circle the picture of the woodwind instruments when they hear recorder music in recognition of "family membership."	The student will identify 5 recorder listening experiences. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 4 P. 19 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
19. Perform an AB composition wherein the student sings A and plays the recorder to express B.	*Recorder for Beginners*, Grace C. Nash, p. 6-27, BAGEC^{1}D^1 New note D^1, p. 24-27. *Today With Music*, Grace C. Nash	The students will aurally identify a melody in AB form from recordings and teacher demonstration. The class will sing the A melody on loo and play the B melody on the recorder/Orff/rhythm instrument. The students will create lyrics for the A section. All children who help their family in performing chores will play the B section. The students will create an ostinato to accompany the melody.	The student will perform 5 AB compositions. Proficiency: 80%

GRADE Second UNIT TITLE(s) A Beginner Recorder Program for Second Grade Children QUARTER 4 P. 20 OF 20

	Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
20.	Perform an AB composition wherein the students express A through movement/voice/rhythm instruments and express B on the recorder.	Recorder for Beginners, Grace C. Nash, p. 6-27, BAGEC^{1}D^1 New note D^1, p. 24-27. Today With Music, Grace C. Nash	The students will express various styles of music through movement; i.e., classical, brass ensemble, percussion, march music, jazz, rock, blues, spiritual, gospel, folk, rapping and recorder. The student will express a melody while seated, standing, moving in one's own space, by swaying, moving arms, turning, mirroring teacher movement, mirroring student movement. Five students at 1 time will express a melody. The students will express the A section of a melody through movement demonstrated by the teacher as the class/ 4 students move around the room in a circle or other pattern. The students will stand still and play the B section.	The student will perform 5 AB compositions wherein A is expressed through movement and B is expressed on the recorder. Proficiency: 80%

REFERENCES

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APPENDIX U

AN INTERMEDIATE RECORDER PROGRAM FOR THIRD GRADE CHILDREN

MUSIC DEPARTMENT

Department Philosophy:

Music education is of the utmost value in the growth and development of every student in the public schools; however, human values are more important than the development of musical skills.

Many different activities in music should be offered so that each student may have a satisfying musical experience. It is desirable that every student develop a feeling of pride and achievement in some music activity. A feeling of security and a desire for further musical experiences are desired as well.

High standards should be set in music education. Whether a student sings, or plays an instrument, or listens to music, he must be challenged to put forth his best effort.

We wish to give our students a richer life through music; to increase each student's knowledge of music, and to guide students to a better understanding and love for music.

Department Goals:

1. To develop and maintain a curiosity about the world of music.
2. To be able to use musical skills to demonstrate advanced quality in tone production and texture.
3. To demonstrate the ability to perform all examples of musical dynamics.
4. To develop and demonstrate the ability to perform given rhythmic patterns.
5. To develop the ability to perform as a soloist as well as in an ensemble.
6. To be able to seek out existing musical knowledge.

Course Title: An Intermediate Recorder Program for Third Grade Children

Course Philosophy:

Music in the elementary curriculum is an essential element in developing the whole child to his/her full capacity of human growth. The child's aesthetic sensitivity will be developed as he/she explores his/her musical environment. Through this course, the child will continue to participate in rhythm, melody, movement, listening, and intermediate instrumental experiences in creative recorder ensemble performance in order to enrich his/her musical aptitude.

Course Goals:

The curriculum is directed so that students will be able to accomplish the following:

1. Demonstrate a rhythmic response to rhythmic stimuli in echoing musical phrases.
2. Perform simple sight-singing phrases in the tonality of C Major and G major.
3. Perform an accompanying rhythm pattern in the tonality of C Major and G Major using a pitched instrument.
4. Perform simple melodies using his/her natural voice and playing the same melodies from notation on the recorder in the tonality of C Major and G Major.
5. Perform melodies on the recorder, sing, move and select rhythm instruments to express form in music.

MUSIC DEPARTMENT

Course Title: An Intermediate Recorder Program for Third Grade Children

Existing Proficiencies:

It is expected of the student to attain a grade of Satisfactory or better.

Evaluation Techniques:

The quarter grade will be based on four measurable items. Each item represents 25% of the final grade.

1. The student will demonstrate the ability to aurally comprehend and echo phrases of music in the tonality of C Major and G Major.
2. The student will demonstrate the ability to perform phrases by reading notation in the key of C Major and G Major.
3. The student will demonstrate the ability to express ABA form in music on recorder and voice/movement/Orff instruments/ rhythm instruments.
4. The student will create a simple melody.

MUSIC DEPARTMENT

Course Title: An Intermediate Recorder Program for Third Grade Children

Course Objectives:

Quarter 1

The student will be able to:

1. Demonstrate the ability to echo simple rhythm phrases within a 6-note range, BAGEC^{1}D^1.
2. Demonstrate the ability to perform simple sight-singing phrases within a 6-note range, BAGEC^{1}D^1.
3. Play an accompanying rhythm pattern on the recorder within a 6-note range, BAGEC^{1}D^1.
4. Sing and play simple melodies from notation within a 6-note range, BAGEC^{1}D^1.
5. Demonstrate like and unlike phrases within a 6-note range, BAGEC^{1}D^1.

Quarter 2

The student will be able to:

6. Demonstrate the ability to echo simple rhythm phrases within an 8-note range, BAGEC^{1}D^{1}E^{1}D.
7. Demonstrate the ability to perform simple sight-singing phrases within an 8-note range, BAGEC^{1}D^{1}E^{1}D.
8. Play an accompanying rhythm pattern on the recorder within an 8-note range, BAGEC^{1}D^{1}E^{1}D.
9. Sing and play simple melodies from notation within an 8-note range, BAGEC^{1}D^{1}E^{1}D.
10. Play the A section of an AB composition.

Quarter 3

The student will be able to:

11. Demonstrate the ability to perform staccato notes.
12. Demonstrate the ability to echo simple rhythm phrases within a 10-note range, BAGEC^{1}D^{1}E^{1}DFC .
13. Demonstrate the ability to perform simple sight-singing phrases within a 10-note range, BAGEC^{1}D^{1}E^{1}DFC.
14. Sing and play simple melodies from notation within a 10 note range, BAGEC^{1}D^{1}E^{1}DFC.
15. Sing the A section and play the B section of an AB composition.

Quarter 4

The student will be able to:

16. Demonstrate the ability to echo simple phrases within a 13-note range, BAGEC^{1}D^{1}E^{1}DFCF#C#^{1}B^b.
17. Demonstrate the ability to perform simple sight-singing phrases within a 13-note range, BAGEC^{1}D^{1}E^{1}DFCF#C#^{1}B^b.
18. Sing and play simple melodies from notation within a 13-note range, BAGEC^{1}D^{1}E^{1}DFCF#C#^{1}B^b.
19. Demonstrate the ability to express an ABA composition through recorder/voice/movement/rhythm instruments.
20. Express a story through recorder music as characters are represented in sound.

GRADE Third UNIT TITLE(s) An Intermediate Recorder Program for Third Grade Children QUARTER 1 P. 1 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
1. Demonstrate the ability to echo simple rhythm phrases within a 6-note range, BAGEC^{1}D^{1}.	Recorder for Beginners, Grace C. Nash, p. 6-24. BAGEC^{1}D^{1} Listen, Look, and Sing, Aden G. Lewis Today With Music, Grace C. Nash	The teacher will sing phrases in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ rhythm with , , , , and , notes. The students will echo the phrase. A student will clap the rhythm of the phrase. The students will select the correct notation card to match the given phrase. Three notation cards will be presented to the class. The students will determine if the phrase is written $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$ rhythm.	The student will echo 5 phrases within a 6-note range, BAGEC^{1}D^{1}. Proficiency: 80%

GRADE Third UNIT TITLE(s) An Intermediate Recorder Program for Third Grade Children QUARTER 1 P. 2 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
2. Demonstrate the ability to perform simple sight-singing phrases within a 6-note range, BAGEC^{1}D^1.	Recorder for Beginners, Grace C. Nash, p. 6-24, BAGEC^{1}D^1. Zoltan Kodaly Choral Method 333 Elementary Exercises Today With Music, Grace C. Nash	The teacher will present a phrase on the board. The students will determine whether the phrase is notated in $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$.rhythm. The students will assign letter names, numbers and solfeggio to the phrase. They will sing the phrase. The students will create lyrics for the melody. Individual students will alternate singing a phrase with letter names, numbers and solfeggio.	The student will sight-sing 5 phrases within a 6-note range, BAGEC^{1}D^1. Proficiency: 80%

GRADE Third UNIT TITLE(s) An Intermediate Recorder Program for Third Grade Children QUARTER 1 P. 3 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
3. Play an accompanying rhythm pattern on the recorder within a 6-note range, BAGEC^{1}D^1.	Recorder for Beginners, Grace C. Nash, p. 6-24. BAGEC^{1}D^1. Silver Burdett Music, Centennial Edition Listen, Look, and Sing, Aden G. Lewis	The students will accompany phrase singing with an ostinato. The students will select other classroom instruments to perform the ostinato. The students may sing or play the recorder above the ostinato. The students will create an ostinato for a melody. The teacher will notate the ostinato for the children to read and perform.	The student will perform 5 accompanying rhythm patterns within a 6-note range, BAGEC^{1}D^1. Proficiency: 80%

GRADE Third UNIT TITLE(s) An Intermediate Recorder Program for Third Grade Children QUARTER 1 P. 4 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
4. Sing and play simple melodies from notation within a 6-note range, BAGEC^{1}D^1.	*Recorder for Beginners*, Grace C. Nash, p. 6-24. BAGEC^{1}D^1.	One student will express the rhythm of the melody through clapping. The students will sing and play the melody from notation. The students will express the melody in movement. The students will review the rudiments of music in analyzing the melody.	The student will perform 5 simple melodies from notation within a 6-note range, BAGEC^{1}D^1. Proficiency: 80%

GRADE Third UNIT TITLE(s) An Intermediate Recorder Program for Third Grade Children QUARTER 1 P. 5 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
5. Demonstrate like and unlike phrases within a 6-note range, BAGEC^{1}D^1.	Recorder for Beginners, Grace C. Nash, p. 6-24. BAGEC^{1}D^1.	The students will determine which phrases are like and which phrases are unlike through aural, visual, and performing experiences. The student will perform 2 phrases that are alike. The student will then perform 2 unlike phrases. Individual students will perform original phrases. The teacher will notate the phrases. The students will determine if the notes are , , , , . The students will identify like and unlike phrases in music listening experiences.	The student will demonstrate 5 like and unlike phrases within a 6-note range, BAGEC^{1}D^1. Proficiency: 80%

GRADE Third UNIT TITLE(s) An Intermediate Recorder Program for Third Grade Children QUARTER 2 P. 6 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
6. Demonstrate the ability to echo simple rhythm phrases within an 8-note range, BAGEC^{1}D^{1}E^{1}D.	Recorder for Beginners, Grace C. Nash, p. 6-30. BAGEC^{1}D^{1}E^{1}D. New notes E^1 and D, p. 28-30. Today With Music, Grace C. Nash	The student will echo simple phrases demonstrated by the teacher within an 8-note range, BAGEC^{1}D^{1}E^{1}D. The students will identify the aural phrase in notation. Three cards will be presented with phrases notated on them. The students will select the correct notation. The notation will be performed. Individual students will echo the phrase. A four beat rhythm phrase will be clapped by the entire class after each echoed phrase. The entire class will patsch the steady beat. Individual students will echo a phrase and the entire class will then echo the phrase.	The students will echo 5 phrases within an 8-note range, BAGEC^{1}D^{1}C^{1}D. Proficiency: 80%

GRADE Third UNIT TITLE(s) An Intermediate Recorder Program for Third Grade Children QUARTER 2 P. 7 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
7. Demonstrate the ability to perform simple sight-singing phrases within an 8-note range, BAGEC^{1}D^{1}E^{1}D.	Recorder for Beginners, Grace C. Nash, p. 6-30. New notes E^{1} and D, p. 28-30. Zoltan Kodaly Choral Method, 333 Elementary Exercises	The students will sing the sight-singing phrase with letter names, numbers and solfeggio. The students will move to the rhythm of the phrase walking quarter notes and eighth notes. The students will create lyrics about animals to the phrase. They will imitate the animal as they sing and move to the phrase. One student will use a pointer, and point to each note of the sight-singing phrase while the class is singing the phrase.	The student will sing 5 sight-singing phrases within an 8-note range, BAGEC^{1}D^{1}E^{1}D. Proficiency: 80%

GRADE Third UNIT TITLE(s) An Intermediate Recorder Program for Third Grade Children QUARTER 2 P. 8 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
8. Play an accompanying rhythm pattern on the recorder within an 8-note range, BAGEC^{1}D^{1}E^{1}D.	Recorder for Beginners, Grace C. Nash, p. 6-30. New notes E^1 and D, p. 28-30. Today With Music, Grace C. Nash	The students will play an accompanying pattern for a movement experience. The teacher will improvise a melody on the piano as a small group moves to express the music. Two accompanying patterns will be presented to the class. The class will select the pattern which best accompanies a given melody. The students will select Orff and rhythm instruments to complement an accompanying pattern.	The student will play an accompanying pattern on the recorder within an 8-note range, BAGEC^{1}D^{1}E^{1}D. Proficiency: 80%

GRADE Third UNIT TITLE(s) An Intermediate Recorder Program for Third Grade Children QUARTER 2 P. 9 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
9. Sing and play simple melodies from notation within an 8-note range, BAGEC^{1}D^{1}E^{1}D.	Recorder for Beginners, Grace C. Nash, 6-30. New notes, E^1 and D, p. 28-30. Today With Music, Grace C. Nash Listen, Look, and Sing, Aden C. Lewis	The students will express the melody using ta and tee tee to represent quarter and eighth notes. The student will then sing the melody with letter names, numbers and solfeggio. Four students will walk the rhythm of the steady beat. The class will clap the rhythm of the melody. The students will add lyrics about learning to the melody. The students will sing the melody, silently count 8 beats, and then play the melody.	The student will sing and play 5 simple melodies on the recorder. Proficiency: 80%

GRADE Third UNIT TITLE(s) An Intermediate Recorder Program for Third Grade Children QUARTER 2 P. 10 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
10. Play the A section of an AB composition.	Recorder for Beginners, Grace C. Nash, p. 6-30. New notes, E^1 and D, p. 28-30.	The students will listen to a recording of a melody in AB form. The students will identify the A section and the B section.	The student will play the A section of 5 melodies written in AB form.
		The class will play an AB composition. Group 1 will play the A section, and group 2 will play the B section.	Proficiency: 80%
		Group 1 will play the A section, and group 2 will express the B section.through movement.	

GRADE Third UNIT TITLE(s) An Intermediate Recorder Program for Third Grade Children QUARTER 3 P. 11 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
11. Demonstrate the ability to perform staccato notes.	Recorder for Beginners, Grace C. Nash, p. 6-33. BAGEC^{1}D^{1}E^{1}DFC. New notes F and C p. 34-35.	The teacher will demonstrate staccato notes. He/she will demonstrate how to play staccato notes. The students will play staccato notes as a class and individually. The teacher will present examples of performing technique of notes; i.e., tongued, slurred, and staccato. The students will identify each example. The teacher will present examples of performing technique of notes; i.e., tongued, slurred, and staccato. The students will identify each example and select the correct visual directions for each technique from a card.	The students will perform 5 phrases expressing staccato. Proficiency: 80%

(SUBJECT or DEPARTMENT)

MUSIC

GRADE Third UNIT TITLE(s) An Intermediate Recorder Program for Third Grade Children QUARTER 3 P. 12 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
12. Demonstrate the ability to echo simple rhythm phrases within a 10-note range, BAGEC^{1}D^{1}E^{1}DFC.	Recorder for Beginners, Grace C. Nash, p. 6-35, BAGEC^{1}D^{1}E^{1}DFC. New notes F and C p. 34-35. Today With Music, Grace C. Nash	The teacher will perform a phrase. The students will echo the phrase. The students will determine whether the phrase was performed in $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ rhythm. The teacher will notate a phrase on the board without measure lines. The students will decide where the measure lines should be placed. The students will decide whether a phrase should be performed forte, piano, mezzo forte, mezzo piano, fortissimo or pianissimo.	The student will echo 5 phrases within a 10-note range, BAGEC^{1}D^{1}E^{1}DFC. Proficiency: 80%

GRADE Third UNIT TITLE(s) An Intermediate Recorder Program for Third Grade Children QUARTER 3 P. 13 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
13. Demonstrate the ability to perform simple sight-singing phrases within a 10-note range, BAGEC^{1}D^{1}E^{1}DFC.	Recorder for Beginners, Grace C. Nash, p. 6-35, BAGEC^{1}D^{1}E^{1}DFC. New notes F and C p. 34-35. Zoltan Kodaly Choral Method, 333 Elementary Exercises	Each student will receive a sight-singing phrase written in notation. Students will volunteer to sight-sing their phrase. The phrase will be presented to the class to read as the phrase is sung. A student will receive 1 of 4 sight-singing cards. The teacher will present a card to the class. All of the students who have that card will sit together in group 1. All cards will be presented until the class is divided into 4 groups. Each group will sing their phrase. The students will select 1 phrase card to develop into a simple melody. All students will sing the melody.	The student will sight-sing 5 phrases within a 1-note range, BAGEC^{1}D^{1}E^{1}DFC.

GRADE Third UNIT TITLE(s) An Intermediate Recorder Program for Third Grade Children QUARTER 3 P. 14 OF 20

	Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
14.	Sing and play simple melodies from notation within a 10-note range, BAGEC^{1}D^{1}E^{1}DFC.	Recorder for Beginners, Grace C. Nash, p. 6-35, BAGEC^{1}D^{1}E^{1}DFC. New notes F and C p. 34-35. Silver Burdett Music, Centennial Edition	The students will express the rhythm of a melody with body sounds. The students will sing the melody with letter names, numbers and solfeggio. They will then play the melody. Students will volunteer to conduct the class. All students will practice conducting. The students will discuss their performance and how they can improve it. Three students may move to the music while the music is being performed. They will express the style of the music. All students will play the melody on the recorder.	The students will sing and play 5 melodies within a 10-note range, BAGEC^{1}D^{1}E^{1}DFC. Proficiency: 80%

GRADE Third UNIT TITLE(s) An Intermediate Recorder Program for Third Grade Children QUARTER 3 P. 15 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
15. Sing the A section and play the B section of an AB composition.	Recorder for Beginners, Grace C. Nash, p. 6-35, BAGEC^{1}D^{1}E^{1}DFC. New notes, F and C p. 34-35. Silver Burdett Music, Centennial Edition	The students will sing A and play B in a melody written in AB form. Each student will sing/play 1 measure of the melody. The next student must be on time and sing/play the correct notes. Group 1 students will form a circle. The students will walk to the center of the circle for phrase 1. They will then turn around and walk back to their circle for phrase 2. The pattern will continue, repeating walking into the circle, turning around and returning to the circle for the A section of the melody. The B section will be expressed as the students join hands and slide to the left around the circle. Group 2 will sing the A section while group 1 is moving to the music. Group 3 will play the B section. The groups will change tasks so that each group experiences each task in vocal, instrumental, and movement expression of a melody.	The student will sing the A section and play the B section of an AB composition. Proficiency; 80%

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Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
16. Demonstrate the ability to echo simple phrases within a 13-note range, $BAGEC^1D^1E^1DFCF\#C\#^1B^b$.	Recorder for Beginners, Grace C. Nash, p. 6-39, $BAGEC^1D^1E^1DFCF\#C\#^1B^b$. New notes $F\#, C\#, B^b$, p. 36-37. Listen, Look, and Sing Aden G. Lewis Famous Melodies for Recorder, Dr. William M. Weiss	The students will echo a phrase sung by the teacher. The students will volunteer to sing phrases for the class to echo. The teacher will notate all phrases. The students will determine the note values. The students will select a phrase to be developed into a melody. The teacher will notate the melody. The students will create a drone accompaniment to complete section A of the melody. The B section will be created by the students. They will improvise with Orff instruments to create a B section. The B section will be notated. The students will read and echo the melody.	The student will echo 5 phrases within a 13-note range, $BAGEC^1D^1E^1DFCF\#C\#^1B^b$. Proficiency: 80%

GRADE Third UNIT TITLE(s) An Intermediate Recorder Program for Third Grade Children QUARTER 4 P. 17 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
17. Demonstrate the ability to perform simple sight-singing phrases within a 13-note range, BAGEC^{1}D^{1}E^{1}DFCF#C#^{1}B^b.	Recorder for Beginners, Grace C. Nash, p. 6-39, BAGEC^{1}D^{1}E^{1}DFCF#C#^{1}B^b, New notes F#, C#, B^b, p. 36-37. Zoltan Kodaly Choral Method, 333 Elementary Exercises Famous Melodies for Recorder, Dr. William M. Weiss	The students will express the rhythm of the phrase through rhythm instruments. The students will sing a phrase with letter names, numbers and solfeggio. The students will express a phrase by raising their arm at the beginning of the phrase in a half circle, bringing their arms down at the end of the phrase. The students will indicate the phrase on the board with a phrase line , , or .	The student will sight-sing phrases within a 13-note range, BAGEC^{1}D^{1}E^{1}DFCF#C#^{1}B^b. Proficiency: 80%

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GRADE Third UNIT TITLE(s) QUARTER 4 P. 18 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
18. Sing and play simple melodies from notation within a 13-note range, BAGEC^{1}D^{1}E^{1}DFCF#C#^{1}B^b.	Recorder for Beginners, Grace C. Nash, p. 6-39, BAGEC^{1}D^{1}E^{1}DFCF#C#^{1}B^b. Bew bites F#, C# B^b, p. 38-39. Today With Music, Grace C. Nash Famous Melodies for Recorder, Dr. William M. Weiss	The students will express the rhythm of the melody on the drum. The class will divide into 2 groups. Group 1 will sing the melody and group 2 will play the melody. Then they will change parts. The students will sing the melody. The students will select a rhythm pattern from the melody to be an accompanying pattern for rhythm instruments. The accompanying part will be sung on loo. The class will decide which instrument shall accompany the melody. The melody will be performed on the recorder.	The students will sing and play 5 simple melodies from notation within a 13-note range, BAGEC^{1}D^{1}E^{1}CFCF#C#^{1}B^b. Proficiency: 80%

GRADE Third UNIT TITLE(s) An Intermediate Recorder Program for Third Grade Children QUARTER 4 P. 19 OF 20

Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
19. Demonstrate the ability to express an ABA composition through recorder/voice/movement/rhythm instruments.	Recorder for Beginners, Grace C. Nash, p. 6-39. Silver Burdett Music, Centennial Edition	The students will listen to a melody in ABA form. They will raise their hands when the B section begins. The class will decide whether to express the B section with the recorder/voice/movement/rhythm instruments. The class will patsch the A section and snap their fingers to the B section. The students will play the A section and move to the B section. The students will create an ABA piece with a favorite melody. They will express the form with the recorder/voice/movement/rhythm instruments.	The student will express 5 ABA compositions through recorder/voice/movement/rhythm instruments. Proficiency: 80%

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Instructional Objectives	Materials	Suggested Activities & Strategies	Suggested Evaluation Techniques
20. Express a story through recorder music as characters are represented in sound.	Recorder for Beginners, Grace C. Nash, p. 6-39. Silver Burdett Music, Centennial Edition The Hare and the Tortoise, Aesop's Stories.	Aesop's fable, The Hare and the Tortoise will be expressed through pentatonic music. The recorder will represent the hare and the soprano glockenspiel will represent the tortoise. Rhythm instruments and Orff instruments will accompany the storyteller in expressing the story.	The students will express 5 characters in stories on the recorder. Proficiency: 80%

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Nash, G. C. (1977). Recorders for Beginners. Scottsdale, AZ: Swartwout Productions, Incorporated.

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APPENDIX V

NOVEMBER, 1987 WORKSHOP AGENDA

INCREASING NOTATION-READING AND SIGHT-SINGING SKILLS OF SECOND THROUGH SIXTH GRADE STUDENTS

Presented By:
Mary H. Harding, Music Educator

November, 1987

Workshop Agenda:

I. Literature review

The introduction of simple melodic instruments and, later, band and orchestral instruments can occur on a note-reading basis around the second grade.

II. Curriculum Guide

Presentation of 6 beginner and intermediate curricula in note-reading, sight-singing, and recorder performance.

III. Sight-singing techniques

Kodaly hand signals and solfege.
Singing a melody with letter names, numbers, and solfege.

IV. Note-reading
Scale - key signature - melodic relationship.
Notebook concept - writing phrases and melodies.

V. Recorder

Echoing simple phrases.
Melodies within the Orff ensemble.

VI. Movement

Form expressed in movement.

VII. Creative Drama

Expressing the characters in a story through the recorder.

VIII. Evaluation Techniques

IX. Group discussion
Question and answer period